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BBC English
by television

follow through

FOLLOW THROUGH
VOLUMEN 1
UNIDADES 1-5

Alhambra

FOLLOW THROUGH

1

FOLLOW THROUGH

1

UNITS 1-5

Nick McIver

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BBC English by television

Alhambra

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INTRODUCCIÓN

FOLLOW THROUGH es un curso multimedia de inglés de nivel intermedio que resultará especialmente útil a aquellas personas que hayan seguido con aplicación un curso elemental con el cual hayan podido alcanzar un nivel semejante al Threshold Level (Nivel Umbral) del Consejo de Europa (por ejemplo, el curso FOLLOW ME, de la BBC), y a aquellos que, por falta de práctica, precisen poner al día sus conocimientos de la lengua inglesa y mejorar su capacidad de expresión y comprensión, sobre todo en el plano oral.
FOLLOW THROUGH es, como hemos dicho, un curso multimedia, es decir, un conjunto de material integrado y coordinado que pone al alcance del alumno las distintas posibilidades de los diversos elementos que lo componen. En este caso:

- Una serie de 15 programas de unos veinticinco minutos cada uno, que pueden seguirse por televisión o con las tres videocassettes en que dichos programas se recogen.
- Tres audiocassettes.
- Tres libros que contienen los guiones de los vídeos, explicaciones y ejercicios complementarios, aclaraciones sobre las frases que plantean una mayor dificultad y otro material útil para seguir el curso con provecho.
- Programas de radio complementarios en los que se amplían las explicaciones y los ejercicios de distintos tipos contenidos en los libros.

Los objetivos fundamentales de FOLLOW THROUGH son:

- Revisar los conocimientos anteriores, situándolos en contextos y situaciones auténticos.
- Profundizar en el conocimiento de la lengua, introduciendo aquellas construcciones que mayor dificultad suponen al estudiante de inglés de nivel intermedio.
- Mejorar los niveles de comprensión del alumno, en especial en los aspectos orales, proporcionando suficiente práctica oral, basada, en la mayor parte de los casos, en ejemplos auténticos.
- Introducir al estudiante en los distintos registros de la lengua inglesa, presentando diversos estilos, formas de hablar y acentos regionales.

En FOLLOW THROUGH se emplean gran cantidad de construcciones, en buena parte ya conocidas, y en una variedad considerable de situaciones y contextos. Cada unidad del curso, sin embargo, se centra en un número reducido de aspectos gramaticales, que se relacionan más adelante. Las unidades comienzan con un breve resumen de estos contenidos.
Describimos a continuación con mayor detalle cada uno de los elementos que componen el curso.

Los programas en vídeo

Como antes hemos dicho, el curso consta de quince programas en vídeo de unos veinticinco minutos de duración. Cada una de dichas unidades o programas incluye, a su vez:

A Varias escenas de la serie FOLLOW THROUGH, en las que se narran las aventuras de las distintas personas que trabajan para un programa de televisión que lleva ese mismo título (Billy, el botones; Sarah, Joe y Prodip, los periodistas que realizan los programas; Ted Stenhouse, el productor que dirige el programa;

Corinne, la secretaria, y la Sra. Belmont, que tiene a su cargo la cantina de la productora de televisión.) En cada programa intervienen además otros personajes secundarios: policías, el dueño del restaurante al que con frecuencia acuden a comer los distintos personajes principales, guardas de parque, etc.
Todos ellos hablan a velocidad normal, pero utilizando un contenido gramatical y unas expresiones y vocabulario debidamente controlados. FOLLOW THROUGH sirve, por tanto, para presentar las nuevas dificultades y para introducir los distintos elementos objeto de estudio. Es la parte central de la unidad y sirve como línea argumental y catalizador del resto de los elementos del curso.

B Los **documentales,** dos por unidad, excepto en la última, la número 15, en que se incluye solamente uno. Hemos dicho que FOLLOW THROUGH es un programa de televisión, y que tres de los personajes centrales del curso son periodistas que trabajan para el programa. Estos documentales son, pues, el trabajo de estos tres personajes, y nos presentan distintas escenas de la vida diaria, informes de distinto carácter y entrevistas a personas que tienen algo que ver con los diferentes temas tratados. Algunas de estas personas entrevistadas tienen acentos regionales, lo que reviste a los documentales de un doble interés: Al no estar controlado ni el contenido gramatical ni las expresiones utilizadas por las personas entrevistadas, se proporciona al estudiante una excepcional oportunidad de oír y estudiar el inglés tal y como de verdad se habla. Por otra parte, dada la variedad de temas y situaciones, se consigue presentar los distintos aspectos lingüísticos estudiados en diferentes contextos y con distintos tratamientos y registros.

C La serie **Conundrum:** Un pequeño relato de aventuras que se desarrolla a lo largo del curso. En cada capítulo se presentan unos cinco minutos de programa, con vocabulario y contenido gramatical semejantes a los estudiados en las distintas unidades. El argumento es bastante complicado e interesante, y se basa en el desarrollo de las investigaciones de dos policías: Phillips y Maxwell, que trabajan en un caso de asesinato.

Los libros de texto

Son una pieza fundamental para seguir adecuadamente el curso. El primero de los tres libros incluye el material correspondiente a las unidades 1 a 5 inclusive. El segundo acompaña a las unidades 6 a 10, y el tercero acompaña a las unidades 11 a 15. Todas las unidades siguen un esquema semejante:

- INTRODUCCIÓN: Objetivos de la unidad.
- ANTES DEL PROGRAMA, conjunto de resúmenes y explicaciones que deberán estudiarse antes de ver el programa por primera vez. Con ello se pretende facilitar la comprensión, analizar las expresiones y el vocabulario de mayor dificultad y preparar al alumno para que su asimilación de la unidad sea la mejor posible. Las palabras y expresiones que se incluyen en las aclaraciones sobre el vocabulario siguen el orden en que aparecen por primera vez en el texto correspondiente del libro, en el que van indicadas con un asterisco.
- EJERCICIOS DE COMPRENSIÓN SOBRE LOS DOCUMENTALES, ejercicios de comprensión oral basados en los documentales y cuyo texto se encuentra grabado en las audiocassettes del curso.
- DURANTE EL PROGRAMA, ejercicios de comprensión basados en el episodio de FOLLOW THROUGH correspondiente.
- DESPUÉS DEL PROGRAMA, explicaciones gramaticales y ejercicios que permiten un estudio más profundo de las distintas dificultades lingüísticas estudiadas.
- RESUMEN DEL CONTENIDO, especialmente útil para repasos y revisiones de los programas.

- ACTIVIDADES COMPLEMENTARIAS, con material complementario, en gran parte tomado de situaciones auténticas, semejantes a las planteadas en el programa de televisión. Este material no se encuentra incluido en los vídeos de los programas.
- Al final de cada unidad se incluyen los **guiones** completos del programa correspondiente. Le recomendamos que siga las instrucciones de estudio que aparecen a continuación para conseguir una mayor efectividad en su trabajo. Al concluir el libro se incluyen las **soluciones** a los distintos ejercicios y un **vocabulario** en el que se relacionan los distintos términos estudiados en cada una de las unidades. No se trata de un vocabulario general, sino únicamente un vocabulario selectivo de los términos y expresiones de mayor dificultad.

Conundrum se presenta siempre por medio de viñetas ilustradas en las que se representan las escenas de mayor interés. Naturalmente, el guión incluido al final de la unidad es siempre el guión completo, y no un resumen.
Al final de cada libro unidades se incluye una revisión **(Checkpoint)** que le permitirá autoevaluarse y comprobar hasta qué extremo ha seguido esa parte del curso con provecho. Especialmente en los guiones de los documentales se incluyen notas con dos asteriscos. Se utilizan éstos en frases y expresiones coloquiales, a veces no correctas, que el alumno debe reconocer pero que recomendamos que no utilice.

Las audiocassettes

Las tres audiocassettes que acompañan al curso (una por cada volumen) incluyen diversos ejercicios y actividades orales relacionados con las secciones **Ejercicios de comprensión sobre los documentales, Después del programa** y **Actividades complementarias** de cada unidad. El empleo de las audiocassettes es, si no imprescindible, sí sumamente recomendable si se quiere obtener un buen resultado del estudio de la unidad.

CÓMO ESTUDIAR FOLLOW THROUGH

El procedimiento de estudio que le indicamos a continuación no es, naturalmente, el único posible. En cada caso, las distintas circunstancias, conocimientos previos y posibilidad de práctica adicional de que se disponga pueden alterar la marcha de sus estudios. Sin embargo, si se siguen fielmente las instrucciones de estudio que proporcionamos, se puede asegurar un conocimiento adecuado de las dificultades estudiadas y un correcto nivel de comprensión de los distintos elementos del curso.

1 LEA la introducción de la unidad. Con ello sabrá más o menos lo que va a ocurrir en la unidad y los principales objetivos de estudio de la misma.

2 ESTUDIE los resúmenes y explicaciones incluidos en la sección **Antes del programa.** No le dedique menos de una hora a esta sección. Haga los ejercicios que se le proponen y compruebe la corrección de sus respuestas. Es muy importante que **no consulte los guiones completos** que se incluyen al final de cada unidad en esta fase de su trabajo.

3 LEA los ejercicios de comprensión de la sección **Durante el programa** varias veces, con el objeto de familiarizarse con ellos y poder responder a las preguntas cuando vea el programa por primera vez.

4 VEA el programa de vídeo (o de televisión) y procure responder a las preguntas de la sección **Durante el programa.** Compruebe sus resultados al final del libro. Si dispone del curso en vídeo podrá ver el programa más de una vez. En caso contrario, a lo largo de la semana tendrá de nuevo oportunidad de seguir el programa en detalle con explicaciones complementarias.

5 ESTUDIE las explicaciones gramaticales y realice los ejercicios de la sección **Después del programa**. Los ejercicios de esta sección relacionados con la audiocassette van acompañados de los símbolos para indicar su comienzo y para señalar el final del ejercicio grabado. En la audiocassette se incluyen ejercicios de los cuatro tipos siguientes:

- *Audición.* Preste especial atención a la entonación de las distintas frases grabadas y a la acentuación de las distintas palabras de cada frase. Una adecuada acentuación y entonación de las frases son sumamente importantes a la hora de hablar inglés con corrección. Es más importante, si cabe, entonar adecuadamente una frase que pronunciar correctamente todas y cada una de las palabras que la componen.
- *Repetición.* Escuche cada una de las frases grabadas y repítalas a continuación, procurando reproducir su entonación con el mayor grado de aproximación posible.
- *Producción oral.* Se le formularán preguntas grabadas y a continuación se le pedirá que usted dé las respuestas que correspondan en cada caso. Tras una breve pausa, se ha grabado también en la audiocassette la respuesta correcta, que, de todas formas, se incluye al final del libro, entre las respuestas a los ejercicios de la unidad. Le recomendamos que haga un esfuerzo por dar su respuesta en la pausa que se incluye en la cassette. No pare su magnetófono. Si es necesario repita este ejercicio hasta que consiga un nivel de corrección suficiente según su criterio.
- *Producción escrita.* Escuche la cassette y escriba las respuestas que se le soliciten.

  Se incluyen también trozos grabados de los documentales. Se pretende con ello mejorar su capacidad de comprensión oral del inglés tal y como de verdad se habla. No se preocupe si, en esta fase de su trabajo, pierde alguna de las palabras del texto grabado. Como dijimos, se trata de inglés hablado a velocidad normal y sin control alguno de los contenidos de léxico y gramatical. Por tanto, es normal, especialmente cuando el hablante tiene algún acento regional, que pierda alguna de las expresiones utilizadas. Más adelante podrá mejorar su comprensión.

6 REALICE los ejercicios y actividades de la sección **Actividades complementarias.** Como le decíamos, esta sección está basada en los documentales, pero incluye material no utilizado en el programa de vídeo, en muchos casos, material auténtico. Tendrá que leer distinta información, manejar los elementos utilizados y resolver los ejercicios planteados. Se incluyen en esta sección horarios, recortes de prensa, programas e invitaciones, etc.

8 Sólo después de haber realizado todo el trabajo posterior al programa que hemos descrito en los apartados anteriores deberá usted consultar los **guiones,** en especial los de los documentales. Pero aun así, le recomendamos que, si dispone del curso grabado en vídeo, vea de nuevo el programa, a ser posible por secciones, no entero, antes de consultar dichos guiones. Una vez visto el programa (una o varias veces), deberá usted seguirlo de nuevo leyendo a la vez los guiones que se incluyen al final de la unidad. Además de servirle como material de lectura, estos guiones le permitirán entender los puntos especialmente difíciles de cada programa y conseguir un mejor nivel de comprensión.

Naturalmente, la forma de trabajo variará ligeramente dependiendo de que se siga el curso por televisión o se estudie en vídeo, ya que éste le permitirá una más frecuente repetición. Si dispone de él, le recomendamos que vea varias veces cada una de las secciones de los programas, sobre todo las que le resulten más difíciles de entender. No le preocupe volver atrás siempre que sea necesario y repetir escenas relativamente cortas. Podríamos decir que dividir el programa en pequeñas secciones de unos treinta segundos permitiría un trabajo más relajado y cuidado. Especialmente en las escenas de FOLLOW THROUGH puede usted, a veces, suprimir el sonoro del vídeo, después de haber visto una escena varias veces, e intentar reproducirlo coincidiendo con las intervenciones de los diversos personajes.

El trabajo necesario para un adecuado estudio de cada unidad le llevará entre cinco y ocho horas, incluyendo las dedicadas al vídeo o al programa de televisión.

UNIT 1

Hello!

Cómo saludar

En esta unidad:

Conocerá a las distintas personas que trabajan en un programa de televisión titulado FOLLOW THROUGH.

Sarah entrevista a la tripulación y pasaje de un ferry. Prodip investiga el mundo de los libros.

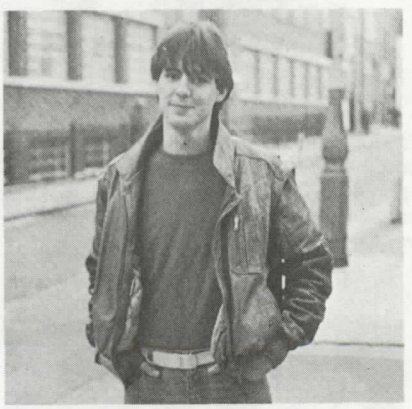
Un desconocido es asesinado en un hotel. Los detectives Phillips y Maxwell se encargan de las investigaciones.

Aprenderá a saludar de distintas formas, a usar *I wish,* a expresar dudas y a mostrarse interesado en lo que dicen los demás.

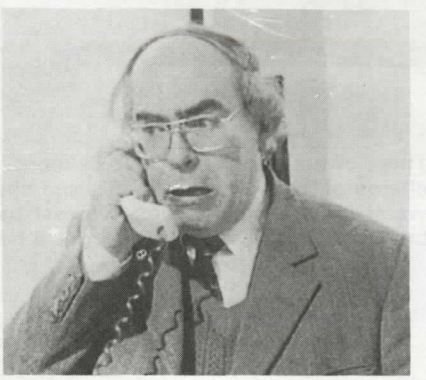
Antes del programa

1 Presentaciones

Billy les presenta a las distintas personas que intervienen en FOLLOW THROUGH.

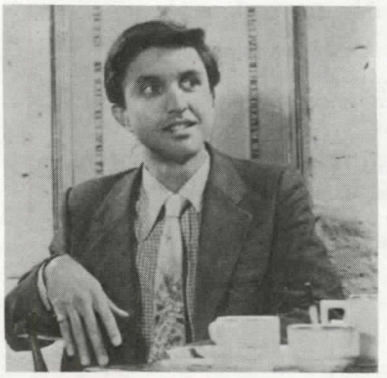


Hello! My name's **Billy Barker**, I'm the office boy* at FOLLOW THROUGH —that's a television news and documentary programme. You're probably wondering* why someone as talented as me is just an office boy. The problem is, I've got too much talent. I can't make up my mind* what to do. Should I become the prime minister, or a pop star, or a footballer, or a detective? Anyway, let me introduce you to one or two of the people that you'll meet in the FOLLOW THROUGH office.



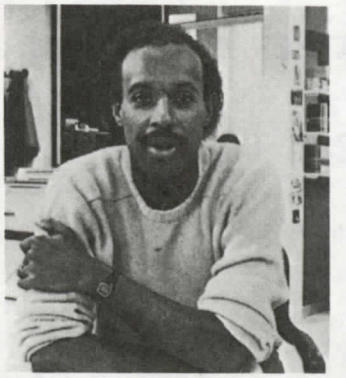
This is **Ted Stenhouse**. He's the producer of FOLLOW THROUGH. He told me he's one of the best television producers in Britain. He's the boss* around here. He's very important. He's always worrying about money, and complaining*. He thinks he's very organised, but he's not...

...in fact the organisation in this office is done by Corinne, **Corinne Roberts.** She's probably the most important person in the office. She's the office secretary and she has to do everything. She's a bit odd*; through. She seems to find plants more interesting than people.



Prodip Chopra's one of our reporters. He's a bit serious, and very keen* on his job. The three most important things in his life are food, and work and... food. He's not at all like...

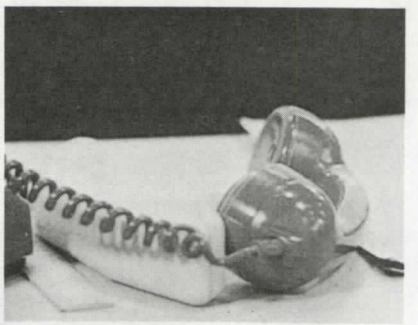
... **Joe Ralston.** Joe's a very nice, happy-go-lucky* guy*. He's from the United States of America. I'm not quite sure why he's come to England. I think he's just spending a couple of years* working in British television.



Sarah Ashton's our best reporter. She takes her work very seriously. She's smart*, efficient, original... and she's very nice. She's always got time for a chat*, and she doesn't put up with* nonsense* from Mr Stenhouse.

Then, of course, there's **Mrs Belmont.** She's in charge of* the staff canteen*, and she makes the worst tea and sandwiches I've ever had! She's a bit fierce* at times, but she's got a heart of gold.

Oh yes, and then there's **Mr Smith.** Mr Smith's the boss. We never see him, but we hear him —he phones Mr Stenhouse about four times a day and shouts at* him!



Estos son los personajes principales de FOLLOW THROUGH. Pero veremos con frecuencia también a los dos siguientes:

There's **Pierre.** He runs* *Chez Pierre*, Prodip's favourite restaurant. Pierre's French... and he talks and talks and talks. I think he should have been a philosopher, not a restaurant owner!

There's small park just round the corner* from the office. I like to go there every now and then* for a walk —but I keep getting into trouble with the **park keeper.** He doesn't like me... and I don't like him!

I. Aclaraciones sobre el vocabulario

Le ofrecemos la siguiente lista de aclaraciones sobre el vocabulario que suponemos puede resultarle difícil de comprender.

office boy botones
wondering preguntándose
make up my mind decidirme
boss jefe
complain quejarse
a bit odd un poco rara
keen muy interesado
happy-go-lucky despreocupado
guy «tipo», *forma coloquial para* **man**
a couple of years un par de años
smart inteligente *(también* elegante)
for a chat para charlar
put up with soportar, aguantar
nonsense tonterías
in charge of a cargo de
staff canteen cantina del personal
fierce fiero
shout at gritar a (alguien)
run dirigir
round the corner a la vuelta *de la esquina*
now and then de vez en cuando

2 Follow through

Una por parejas las fotografías con las frases numeradas de 1 a 5. Por ejemplo, si usted cree que a la foto **A** le corresponde la frase 2, escriba **A-2**.

A

Billy goes to the staff canteen.

B

Ted complains about money.

C

Prodip has lunch at Pierre's.

D

Corinne doesn't know how the new word processor* works.

E

Joe helps her.

1) I wish I knew how to use it.

2) Three teas, please. Two with milk and sugar, and one with milk and no sugar.

3) Mmm... delicious. Good olives, too.

4) Now insert your data disc into the disc drive.

5) I can't afford it, because of the car.

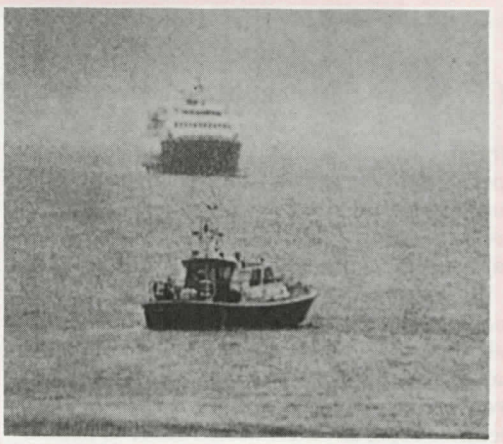
I. Aclaraciones sobre el vocabulario

word processor procesador de palabras
Right you are! ¡Eso es!
hairstyle peinado
funny raro *(también* divertido)
Neither are these sandwiches. Y estos sandwiches tampoco.
road tax impuesto de circulación
tube el Metro *(en Londres)*
I can't afford it. No puedo permitírmelo.
big head presumido
I can't help it. No puedo evitarlo.
nothing but an office boy nada más que un botones
tramp vagabundo
Apart from me. Aparte de mí.
He's out. Ha salido. *(No lo confunda con* **He's outside** = Está fuera —p. e., en el pasillo—.)
he'll be back volverá
anyway de todas formas
I wish I knew ¡Ojalá lo supiera!
I'll be right there. Enseguida voy.
plug in enchufar
data datos
disc drive unidad de disco (en un ordenador)
****Got to go = I've got to go** Tengo que irme
lad muchacho

D● 3 Cross-Channel Ferries

Lea el siguiente resumen del documental preparado por Sarah sobre los *ferries* que hacen el trayecto entre Folkstone y Boulogne y Calais. Antes de ver el programa, responda las preguntas que se le formulan.

The Channel is the name given to the stretch* of water which separates England and France.
Ferries operate all year round* to carry people across the Channel, and they are busy most of the year. January is the only quiet month nowadays*. As well as summer holiday-makers*, there are day-trippers* and coach traffic*, not to mention lorries and other commercial vehicles. Some ferries carry cars and their passengers, while others also connect train passengers with the Continental rail network*.
The biggest hazard* for the ferries is the wind. The crew* listen to BBC weather reports* four times a day. Or they



sometimes get gale warnings* from local radio stations.
Crossing the Channel by ferry is 'a bit like trying to cross Oxford Street* on a busy afternoon', according to one ferryboat* captain. The ferries from Folkstone and Dover to Calais and Boulogne have to cross the main flow of traffic*. This consists of ships travelling through the Channel to and from Northern Europe*. There may be four hundred ships making the journey at any one time, and they all pass through a choke point* which is only fifteen miles (twenty-five kilometres) wide. The cross-Channel ferries have to sail right through* the middle of all this traffic.

I. Comprensión

Responda las siguientes preguntas.

A Are ferries the main type of traffic in the English Channel?
B Where are most of the ships in the Channel going?
C What is a "choke point"?
D What is a "day-tripper"?
E What is the worst type of weather for the cross-Channel ferries?
F How do sailors know what the weather will be like?

II. Aclaraciones sobre el vocabulario

stretch extensión, tramo
operate all year round funcionan todo el año
nowadays hoy día
holiday-makers los que van de vacaciones
day-trippers los que viajan para volver en el día
coach-traffic tráfico de autocares
rail network red de ferrocarriles
hazard peligro
crew tripulación
weather reports información sobre el tiempo
gale warnings aviso de tormentas
Oxford Street *una de las calles más comerciales de Londres*
ferryboat ferry, transbordador
flow of traffic corriente de tráfico
Northern Europe Europa del Norte
choke point un «embudo», lugar donde se acumula el tráfico
right through justo a través de
master patrón, capitán
on board a bordo
voyage viaje por mar
facilities servicios *(también* «instalaciones»)
exchange of currency cambio de moneda
should you have any problems si tienen algún problema
purser administrador (de un barco)
weather forecasts previsiones del tiempo
so far as the gales are concerned en lo que se refiere a las tormentas
receiver receptor
shift cambiar
distress desgracia
dry dock muelle seco
over the last few years en los últimos años
awful terrible
wrecks/wreckage naufragios/restos de un naufragio
landing craft barcazas de desembarcar
crossing travesía
queries preguntas, consultas
run circuito
** **Whereabouts...?** ¿Por dónde...?
yacht skipper patrón de yate
woe betide me... me muero si... *(o expresiones semejantes)*
seventy foot de setenta pies *(Fíjese en que se usa* **foot,** *en singular.)*
** **icing on deck** hielo en cubierta *(Poco frecuente. Normalmente se diría* **The deck was covered with ice.)**
telescopes a memory acerca los recuerdos, los amplía
pick out elegir
frightening aterrador, que asusta

D◉4 Publishing

Lea el resumen del documental preparado por Prodip sobre el mundo de los libros y conteste las preguntas antes de ver el programa.

There are a huge variety of books on sale. Every year, thirty to forty thousand new books are published in Britain. But what makes a book a best seller? What makes people choose the books they buy?

Booksellers try to stock* as many different books as possible. Often a book will sell *well** because of a television programme. People buy books for pleasure to find out about particular things or places which interest them and to give as presents. As well as books by English speaking authors, many translations of foreign literature are on sale.

There are many people involved in the publishing business: authors, publishers*, printers*, booksellers* and, of course, the people who buy books.

Prodip talks to the head* of a well-known and long-established* publishing company, who tells us what a publisher looks for in a new book:

'Excellence... and, in the field of literature... something unusual. We look for experimentation, but that experimentation still has to be readable*. Fundamentally, it is the literary quality that one looks for and that is almost impossible to define.' He adds that an author can usually only write well in his/her mother tongue. Joseph Conrad, a Pole* who wrote in English, is unique.

The publisher has to be the patron* of the writer, that is, to pay the writer. So if a publisher decides to publish a book, he takes a risk*. Some books become best sellers —like Angus Wilson's and Tom Sharpe's books. Others just don't work out*.

But if a publisher gets about eighty per cent right then he will 'live to fight another day'.

I. Comprensión

Elija la posibilidad de las dos que se le ofrecen en cada caso, que mejor defina el término o expresión que se indique.

A best seller
1) a book which sells a lot of copies
2) a bookshop which makes a lot of money

B experimentation
1) writing about science
2) trying to do something new

C mother tongue
1) the language spoken by a person's mother
2) a person's native language

D unique
1) the only one
2) exceptionally good

E patron
1) someone who pays money to a writer
2) the manager of a company

F take a risk
1) do something without thinking
2) do something without knowing what the result will be

G live to fight another day
1) go into battle
2) survive

II. Aclaraciones sobre el vocabulario

stock almacenar, tener listo para la venta
a book will sell well un libro se vende bien
publisher editor
printer impresor
booksellers libreros
head director, responsable
long-established antigua, que lleva establecida mucho tiempo
readable legible, que se puede leer
Pole polaco *(sust.)*
patron patrocinador
risk riesgo
work out funcionar
take over hacerse cargo
command dominio
indubitably indudablemente
acknowledge reconocer
all around the world de todo el mundo
land on aterrizar, caer en
thriller novela de aventuras, de suspense
plot argumento
unconventional fuera de lo corriente
hardly apenas
involve implicar, relacionar con
fact hecho
fling echar, lanzar

chap *(coloquial)* person, man
patronage patrocinio
dry up marchitarse, morir
get it right acertar
get it wrong equivocarse
Joe Bloggs Don nadie
spread extenderse
sort of algo así como
batting average término medio de aciertos
like = I like me gusta
have been around for years llevan años vendiéndose
** **there's no books left** no quedan libros *(Fíjese en el uso de* **there's** *en el singular. Debe decir* **there are.)**
the way I've gone about it lo que yo he hecho
pile montón
weakness debilidad
to be up to estar haciendo

Ejercicios de comprensión sobre los documentales

1 Cross-Channel ferry

Sarah está entrevistando a algunos pasajeros del ferry en el que está preparando su reportaje. Escuche las conversaciones entre Sarah y los distintos pasajeros con los que habla y responda las preguntas, eligiendo la respuesta más adecuada entre las tres que se le ofrecen en cada caso.

En primer lugar, habla con un hombre al que pregunta cuánto tiempo lleva viviendo en Francia.

A. The young man's ability to speak French is

1. improving 2. getting worse 3. staying the same

Habla entonces con una señora.

B. The woman says that she drives to England «because you can take more...» She doesn't finish the sentence. She means that she can take more...

1. luggage. 2. money. 3. children.

C. The woman's husband comes from...

1. France. 2. England. 3. somewhere else.

Conundrum

Les ofrecemos en la página siguiente un resumen ilustrado del primer episodio de *Conundrum*. En un hotel cercano al aeropuerto aparece el cadáver de un hombre desconocido, sin equipaje ni documentación, que ha sido asesinado de un disparo. Se hacen cargo de las investigaciones los detectives Phillips y Maxwell, que comienzan su trabajo interrogando a los empleados del hotel e intentando descubrir la identidad del difunto.

Antes de ver el programa, estudie el resumen y consulte las siguientes aclaraciones sobre el vocabulario que puede plantearle alguna dificultad.

I. Aclaraciones sobre el vocabulario

there's no point in no tiene sentido
When are you off again? ¿Cuándo sales de nuevo?
I'm up me levanto
it gets pretty hot se tiene mucho calor, hace mucho calor
home town ciudad de procedencia
you are supposed to se debe hacer
register llegar a un hotel, inscribirse en el hotel
cash en metálico
trace buscar, seguir la pista
alive vivo
wallet cartera
** **Travelling light! = He was travelling light** Viajaba con poco peso, viajando ligero de peso
couldn't have been killed no pudieron matarle

CONUNDRUM 1

Outside a large hotel at a busy international airport, a man watches an aeroplane take off. Then he turns and goes into the hotel.

The man crosses the hotel foyer. As he gets into the lift, a man and a woman get out.

GOOD EVENING.

GOOD EVENING.

HELLO.

The man offers to share a taxi with the woman.

IF YOU'RE SURE YOU DON'T MIND.

WELL, THERE'S NO POINT IN TAKING TWO TAXIS.

The man goes over to the reception desk. The woman sits down to wait for him. Two young men in airline uniform watch her. They are talking about their flights the next day.

WHEN ARE YOU OFF AGAIN?

TOMORROW EVENING. AT 19.30. TO TUNIS.

YOU'RE LUCKY. I'M UP AT SEVEN IN THE MORNING.

Outside the service lift, the hotel manager stops to talk to a waiter, Michael Kelly.

YOU HAVEN'T BEEN WITH US LONG, HAVE YOU?

I STARTED LAST WEEK, SIR.

IT GETS PRETTY HOT WORKING HERE, DOESN'T IT?

EH? I MEAN... PARDON?

OR IS YOUR SHIRT TOO SMALL?

SORRY, SIR.

Kelly fastens the top button of his shirt resentfully . . .

He goes up to room 1036 to deliver a dinner tray and knocks on the door. There is no answer, so he walks into the room.

ROOM SERVICE!

Kelly puts down the tray and then sees . . .

. . . the occupant of the room. Dead.

Later, the police arrive. In charge of the investigation is Detective Chief Inspector Phillips.

His assistant on the case is a woman: Detective Constable Maxwell. She hands him the hotel registration card of the dead man.

SEE WHAT YOU CAN DO WITH THAT.

I THOUGHT YOU HAD TO PUT YOUR FULL ADDRESS ON THESE THINGS.

The card does not tell them very much . . .

Registration Card

Name Charles Makepeace

Home Town Reading

Date

. . . nor does Phillips' interview with Kelly in the manager's office.

The police in Reading have traced two men who are both called Charles Makepeace, but they are both alive and well.

SO WE DON'T EVEN KNOW WHO THE VICTIM IS!

NO TICKETS, NO PASSPORT, NO WALLET, NOTHING!

Maxwell and Phillips discuss the case on their way to room 1036. Suddenly . . .

Kelly is pointing a gun straight at them!

Durante el programa

Les ofrecemos a continuación cuatro frases referidas al presente episodio de Follow Through. Deberá usted leerlas con atención **antes** de ver el programa e intentar contestarlas (**T** = *true,* verdadero; **F** = *false,* falso) mientras lo ve por primera vez.

	T	F
A Mrs Belmont has got a new hairstyle.		
B Corinne decides to stay in the office with her plants.		
C Mr Smith phones about the new work processor.		
D Billy's been playing games on the word processor.		

Después del programa: Explicaciones

1 Distintas fórmulas de saludo *Good morning! Hello! Hi!*

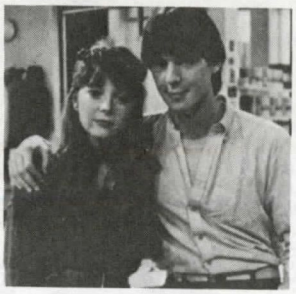
¿Cómo se saluda a una persona? Depende, naturalmente, de su edad, su posición social y de la confianza que tengamos con ella. Recuerde los distintos saludos que utilizan los personajes de Follow Through. Para ayudarle hemos grabado algunos de ellos en la audiocassette.

Escuche

Billy: Good morning, Mrs Belmont.
Mrs Belmont: Hello, Billy. How are you today?

Joe: Hi, Prodip, Corinne.
Prodip: Hello, Joe.
Corinne: Hi, Joe.

Corinne: Hello, Billy.
Billy: Hello, Corinne.



Escuche y repita en las pausas

No existen, como es lógico, reglas estrictas sobre el saludo que debe utilizarse en cada caso. Más abajo le recomendamos, sin embargo, algunos criterios que pueden orientarle.

Recuerde que en inglés no existen formas diferentes para nuestros *tú* y *usted*. Más o menos podemos decir que si se emplean los tratamientos *Mr, Mrs, Miss* más el apellido, en castellano utilizaríamos la forma *usted*. Si se utiliza el nombre propio, podríamos casi siempre traducirlo por nuestro *tú*.
Recuerde también que *How do you do?* es solamente una fórmula empleada cuando nos presentan a alguien y hablamos con bastante formalismo. La respuesta es *How do you do?* también. En presentaciones menos formales se puede utilizar *How are you?*, y responder por ejemplo, *Fine thanks, and you?*

Fíjese en la siguiente conversación:

—Good morning, Miss Ashton.
—Oh, do call me Sarah.

Equivaldría, más o menos, a:

—Buenos días, señorita Ashton.
—Llámame de tú, por favor.

Cuándo utilizar *Good Morning!*

Usted ha notado que Bill dice: *Good morning, Mrs Belmont. Good morning* es un saludo bastante formal y se utiliza, por tanto, *Mrs* seguido del apellido de la señora, que es bastante mayor que él. La Sra Belmont, sin embargo, utiliza una fórmula distinta: *Hello, Billy.*
Se suele utilizar este saludo con personas de mayor edad, con los superiores o con personas a las que queremos tratar con bastante formalidad. Un saludo mucho más formal y respetuoso aún sería: *Good morning, sir (madam)* que escuchamos al camarero del hotel de la serie *Conundrum* al hablar con su director.

Cómo utilizar *Hello!*

La Sra Belmont contesta *Hello, Billy.* Billy es mucho más joven que ella y, además, no ocupa un puesto muy superior al suyo.
Billy utiliza también *Hello!* al hablar con Corinne: *Hello, Corinne.* Tienen edades semejantes y se conocen bien. *Hello* es, pues, una forma más familiar de saludo que *Good morning.*

Cómo utilizar *Hi!*

Hi es una forma muy familiar o coloquial de saludo. Inicialmente se utilizaba en inglés americano, pero ahora se usa también en inglés británico. Joe y Corinne lo emplean para saludarse. Son buenos amigos y sus formas de tratamiento son, por tanto, sumamente familiares. Observe que Prodip, que aunque es compañero de Joe es mucho más formal que él al hablar, utiliza *Hello.*

2 Cómo expresar deseos *I wish...*

Recuerde que Corinne, que no sabe utilizar el procesador de palabras dice *I wish I knew how to use it.* Está expresando un deseo: «Ojalá supiera usarlo.» Vamos a continuación a explicarle cómo formular deseos en el pasado, el presente y el futuro. Estudie con suma atención los tiempos del verbo que se emplean en cada caso.

Cómo formular deseos referidos al presente

Para formular deseos referidos al presente se utiliza *I wish* seguido del **pasado** del verbo:

He only visits me about once a year. I wish he came more often.

Pero recuerde que con el verbo *to be* se usa *were:*

I wish I were a producer!
I wish I were with them.
I wish I were rich. Then I could buy a new car!

Cómo formular deseos en el pasado

Para formular deseos en el pasado se utiliza *I wish* seguido del **pasado perfecto** del verbo correspondiente. Se pueden utilizar las formas contractas de *had: HAD = 'D; HAD + NOT = HADN'T.*

My friends have all gone out for the day. I decided not to go with them, but now...
I wish I'd gone with them. ('d = had)
I wish I hadn't stayed at home.

Otro ejemplo:

I wish you hadn't thrown his letter away.

Cómo expresar deseos referidos al futuro

Hay dos tipos de deseo referidos al futuro: Podemos desear que alguien haga algo, en cuyo caso se usa *would* + el verbo en **infinitivo:**

I wish you'd ('d = would) come with me this evening. I hate going by myself.
I'm so bored! I wish something exciting would happen!

O bien podemos desear que alguien pueda hacer algo, que sepa o tenga capacidad para hacerlo, en cuyo caso se suele utilizar *could* + el verbo en **infinitivo:**

I wish I could go to London tomorrow.
What a shame you have to go! I wish you could stay.

Recuerde:

I wish +	*were*/pasado del verbo (PRESENTE)
	pasado perfecto (*had* + participio del verbo) (PASADO)
	would + infinitivo (FUTURO)
	could + infinitivo (POSIBILIDAD, CAPACIDAD EN EL FUTURO)

3 Orden de los adjetivos

Ya sabemos que el adjetivo calificativo va normalmente situado delante del sustantivo al que califica. Pero, ¿en qué orden deben situarse los adjetivos cuando más de uno califica a un solo sustantivo? Le recomendamos que siga el siguiente orden:

1) Inmediatamente antes del sustantivo, el adjetivo que exprese propósito o especialidad:
a television producer
2) Antes de ellos, los adjetivos que indiquen la materia de que está hecho el sustantivo:
a cheese sandwich
Note que cuando un sustantivo está adjetivado, es decir, cuando actúa como si fuera un adjetivo, toma la misma posición que éstos.
3) Antes, los adjetivos de origen:
an American television producer
4) Antes, los adjetivos de color:
a yellow car
5) Antes, los adjetivos que expresen tamaño, edad, temperatura y forma:
a young, American, television producer
a small, square room
a big, yellow, American car
6) Antes, los adjetivos que tienen un significado de carácter general:
my favourite French restaurant
7) Antes de ellos, los numerales:
three famous young American television producers

8) Y antes de ellos, los posesivos:

Ted's three famous young American television producers

RECUERDE:

POSESIVOS + NUMERALES + ADJETIVOS GENERALES + TAMAÑO, etc. +
+ COLOR + ORIGEN + MATERIA + ESPECIALIDAD + SUSTANTIVO

4 Expresiones de duda *I'm not sure...*

Cuando llama el Sr Smith por teléfono, Corinne le contesta:

He's out. I'm not sure when he'll be back.

Estudie las siguientes fórmulas para expresar duda:

I'm not (quite) sure	*where they've gone.*
I don't really know	*what he told me to do.*
I can't really tell you	*how old he is.*

Fíjese bien que, al contrario del castellano, el orden de palabras de las segundas frases es el habitual en oraciones afirmativas. No lo olvide:

I'm not quite sure where Mr Stenhouse is at the moment, sir.
I don't really know what time it is.

5 Cómo demostrar interés

Sarah habla con algunos de los pasajeros del ferry y, naturalmente, quiere demostrar que le interesa lo que le dicen.
Recuerde que dice:

Woman: We live in France.
Sarah: Oh, do you?

Utilice una de las preguntas cortas que, sin duda, usted ya conoce, con el auxiliar que corresponda y el pronombre adecuado. Escuche en su cassette las frases que se le ofrecen y demuestre su interés utilizando frases semejantes.

John isn't going to Germany.
Oh, isn't he?

A John isn't going to Germany.

B I'm seeing her tomorrow.

C I haven't been here for years.

D They can't come to see us at the weekend.

E He speaks German very well.

F She won't go to the doctor.

6 Otras expresiones y construcciones de interés

1. **Neither are these sandwiches.** Y estos sandwiches tampoco.

   Recuerde que las expresiones del tipo «Y... tampoco» se traducen al inglés por *Neither* seguido del auxiliar:

   Peter didn't come yesterday. Neither did John.
   I won't go to her party. Neither will I.

Las traducciones del tipo «Y... también» se traducen al inglés por *So* seguido del auxiliar correspondiente:

I'm not a rich man. Neither am I.
But I am a good guy. So am I.
Peter went to her party and so did John.
John will be late tomorrow and so will his brother.

2. **By tube? I can't afford it.** ¿En metro? No puedo permitírmelo.

Afford significa «permitirse» algo, poder hacerlo.
I can't afford a new car every year, you know.
I can't afford going abroad for my holidays.

3. **nothing but an (office boy)** = nada más que (un botones)

nothing but = nada más que
She's nothing but a receptionist. No es nada más que (una) recepcionista.

4. **Got to go.** Tengo que irme.

En inglés coloquial es frecuente no usar el sujeto de la frase, sobre todo cuando éste es un pronombre y, a veces, el auxiliar en frases interrogativas. En este caso se usa la forma del verbo que corresponda a la frase afirmativa:

Got to go. = I've got to go.
He did that? = Did he do that?

No le recomendamos que use estas expresiones porque resultan muy informales.

5. **as far as gales are concerned** = en lo que se refiere a las tormentas

as far as... is/are concerned = en lo relativo a...

Otro ejemplo:
as far as money is concerned = en lo relativo al dinero

6. **Should you have any problems** = Si tiene(n) problemas...

Las condicionales del tipo «*If* + presente» se expresan a veces, en inglés formal, con *should:*

Should you need any help...
Should they have to leave...

Las oraciones condicionales del tipo «*If* + pasado perfecto» se construyen en inglés formal en algunas ocasiones con *Had...:*

Had they arrived on time = If they had arrived on time Si hubieran llegado a tiempo
Had you seen them = If you had seen them Si los hubieras visto

7 **a book will sell well** = un libro se vende bien

Sell, en este caso, se usa como verbo intransitivo.
Otro ejemplo:

His books read very well. Sus libros se leen muy bien..

8. **you are supposed to** = se tiene que hacer

«*Supposed to* + infinitivo» implica obligación, deber. En negativa, prohibición.

You are supposed to write your full name and address. Tiene que rellenar su nombre y dirección completos.
You are not supposed to park here. No puede aparcar aquí.

9. **He couldn't have been killed before seven thirty.** No pudieron matarlo antes de las siete y media.

Otros ejemplos:

He couldn't have finished his work before we arrived.
You couldn't have seen her at that time.

Resumen del contenido

En esta unidad usted ha aprendido:

1. A utilizar distintas fórmulas de saludo:

   Good morning! *Hello!* *Hi!*

2. A expresar deseos:

I wish	*he'd telephoned me yesterday.* (pasado) *he telephoned me more often.* (presente) *he'd (would) telephone me.* (futuro) *he could telephone me.* (posibilidad, capacidad)

3. A expresar sus dudas:

   I'm not (quite) sure where...
   I don't really know what...
   I can't really tell you how...

4. A mostrarse interesado en algo:

   Oh, do you?
   Oh, is he?

Actividades complementarias

1 Cross-Channel ferries

Basándose en las ilustraciones y el horario y las tarifas del ferry que hace el trayecto de Dover y Folkstone a Calais para el mes de mayo, responda las preguntas que se le formulan.

How to read the timetables*

For regular sailings through the year, we show the sailing times and days of operation in tabular form*.

On our French, Belgian and Channel Island routes the sailings are shown for each day of the year. Look for the required travel date on the top of the relevant grid* and look down the left hand side for the sailing times. The box* will show if there is a sailing and what the tariff code* is.

The two letters beside the sailing times show the port of departure (or arrival for return journeys where more than one port is used).

Foot Passenger Fares (Single journey – double for return)

DE Dover Eastern Docks — Calais — crossing about 1 hr 30 — check-in 30 min
DW Dover Western Docks — Calais — crossing about 1 hr 30 — check-in 30 min
FO Folkestone Harbour — Calais — crossing about 1 hr 50 — check-in 30 min

DOVER/FOLKESTONE → CALAIS

C D E Tariff
• No service

	DOVER/FOLKESTONE – CALAIS DOVER – DUNKERQUE				FOLKESTONE – BOULOGNE				
	Tariff E £	Tariff D £	Tariff C £	Tariff B £	Tariff E £	Tariff D £	Tariff C £	Tariff B £	Tariff A £
Adult	13.20	13.20	13.20	13.20	13.20	13.20	13.20	13.20	13.20
Child (4 but under 14 years)	6.60	6.60	6.60	6.60	6.60	6.60	6.60	6.60	6.60

MAY

Time from	T 1	W 2	T 3	F 4	S 5	S 6	M 7	T 8	W 9	T 10	F 11	S 12	S 13	M 14	T 15	W 16	T 17	F 18	S 19	S 20	M 21	T 22	W 23	T 24	F 25	S 26	S 27	M 28	T 29	W 30	T 31
0015 DE	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D
0200 DE	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D
0630 DE	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D
0745 FO	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	•	•	•	•	•	•	•
0800 DE	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D
1000 DE	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
1130 DE	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
1200 FO	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
1300 DE	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
1515 DE	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
1610 FO	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	•	•	•	•	•	•	•
1700 DE	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
1830 DE	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
2030 DE	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D
2245 DE	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D

timetables horarios
in tabular form en forma de tabla
on the top of the relevant grid en la parte alta de la tabla que corresponda
box cuadro
tariff code código de tarifa, tarifa

A Is there a ferry at 07.45 on 28th May?
B From which port does the 11.30 ferry on 14th May depart?
C If I go to Calais on the 07.45 ferry on 8th May, how long will my journey take?
D A family consisting of mother, father, a 16-year-old boy and a 13-year-old girl want to travel to Calais on the ferry sailing at 10.00 on 26th May, and return at 20.30 on 28th May. They are not taking their car. How much will it cost them?

2 Publishing

I. Le damos una lista de libros que usted pretende encontrar en una librería. También incluimos una lista de los departamentos que tiene dicho establecimiento. Case usted ambas listas, haciendo corresponder cada título con la sección de la librería en que tendría que buscarlo.

A *The Life and Times of Laurence Sterne* by W L Cross
B *Psychiatry in Dissent** by Anthony Clare
C *The Decline and Fall of the Roman Empire* by Edward Gibbon
D *The Greek Islands* by Laurence Durrell
E *Alice in Wonderland** by Lewis Carroll
F *The Complete Book of Pasta* by Enrica & Vernon Jarratt
G *Aunts Aren't Gentlemen* by P G Wodehouse

1) Science and Medicine
2) Biography
3) Cookery*
4) Travel
5) Humour
6) Children
7) History

Dissent desacuerdo
Wonderland el país de las Maravillas

cookery cocina

II. Pida todos esos libros siguiendo el modelo siguiente:

Excuse me. Have you got a book called...?
It's by...

Do not feed the meter

What does this expression mean?

Many British cities have parking meters. You park your car by the meter, and then put in money for the time that you wish to park eg 10p for fifteen minutes. There is a limit to the length of time you may park your car by a meter. (Usually two to four hours.)

It's AGAINST THE LAW to return and put more money into the meter, to pay for longer parking time. This is called *feeding the meter.*

And it's something that Ted Stenhouse frequently asks Billy to do for him.

Guiones completos del programa

FOLLOW THROUGH

(Billy is seen approaching Follow Through Offices from exterior of building. He then enters canteen. Mrs Belmont is making cheese sandwiches.)

(EN LA CAFETERIA)

Billy: Good morning, Mrs Belmont.
Mrs Belmont: Oh, hello Billy. How are you today?
Billy: Fine, thanks. Three teas, please. Two with milk and sugar. One with milk and no sugar.
Mrs Belmont: Right you are*!
Billy: I like your new hairstyle*, Mrs Belmont.
Mrs Belmont: Do you?
Billy: Mm, Yeah!
Mrs Belmont: Do you really?
Billy: Yes!
Mrs Belmont: Well, that's funny*, because it isn't new.
Billy: Oh! *(Walking towards sandwich selector.)* Neither are these sandwiches*.
Mrs Belmont: What was that?
Billy: Oh, nothing.

(Billy turns to camera)

Billy: Mrs Belmont. Maker of teas, coffees and... very special cheese sandwiches.

(EN LA OFICINA DE PRODUCCION)

(Ted and Sarah sit down in the viewing area)

Ted: Then there's the cost of petrol... road tax*... repairs... insurance... parking meters. A car simply costs a fortune nowadays.
Sarah: Why don't you come to the office by tube*?
Ted: I can't afford it*... Because of the car.
Sarah: You worry too much about money, Ted.
Ted: Me? Worry about money? Don't be silly.

(Billy enters with teas on tray and offers tray to Ted.)

Billy: Tea, Mr Stenhouse. I didn't get you a sandwich because they're—
Ted: *(Picking up tea cup)* Too expensive, yes, quite right.
Billy: Because they're all about six months old. Sarah?

(Billy offers tea to Sarah)

Sarah: Thanks. *(Taking tea cup)* Why do you always exaggerate, Billy?
Billy: It's my artistic imagination. I can't help it*.

(Billy leaves and stands just outside viewing area.)

(To camera) They're probably only about three months old. *(Pointing)* That's Ted Stenhouse. One of the best television producers in Britain. Well, that's what he told me. I think he exaggerates too. *(Enters Ted's office, sitting down at Ted's desk)* Mr Stenhouse is the boss around here. He's very important, very big. Big car, big stomach, big head*. Oh, and big desk. To show he's the boss.

(Sits back in Ted's chair.)

Billy: Sarah's one of our reporters. She's smart... efficient... original—so she'll never be boss.

(Corinne shouts from her desk in another part of the office.)

Corinne: Billy. Where's my tea?
Billy: Coming. *(He gets up.)*

(Ted and Sarah in viewing area.)

Ted: Right. Well, let's have a look at your report. *(Putting videocassette into machine and switching on.)*
Sarah: Are you putting it in tomorrow's programme?
Ted: I'll decide that when I've seen it.

(They sit down to watch.)

CROSS-CHANNEL FERRY

(Sarah is on a cross-Channel ferry which sails between Folkestone and the French ports of Calais and Boulogne. As the ferry leaves Folkestone, the purser welcomes passengers on the public address system.)

Administrador: Ladies and gentlemen, the master*, officers and crew are pleased to welcome you on board* and wish you a pleasant voyage*.
The following facilities* are at your service: Bureau de Change for exchange of currency* and travellers cheques, hot and cold meals and light refreshments, perfumes, cosmetics and souvenirs at conservative prices.
Should you have any problems* please visit the Purser* Information Office.

(During the Channel crossing Sarah talks to members of the crew and passengers. First, the wireless operator.)

Radiotelegrafista: Well, we take the weather forecasts* from the BBC, which occur four times a day. And in between times, when the weather's like this, you get gale warnings from the local radio stations, and they advise you what the weather conditions are going to be like so far as the gales are concerned*.

This is the main receiver*. Everyone listens to it. If we want to contact anyone else we call them on there, and then you shift* to another frequency to work. It's for call and reply, but maintly for distress* purposes.

(Sarah with the captain of the ferry, Captain Rawlins.)

Capitán: I've been running out from Folkestone to Boulogne and Calais for several years now. We operate services all the year round, apart from dry dock* periods which are in fact now in season.

Sarah: When will it start to get busy for you?

Capitán: The season's been getting less and less marked as a season over the last few years*. They day tripper traffic and coach traffic has increased tremendously. Now, in fact, January is about the only month, which we're in now, when we can guarantee for it to be really quiet.

Sarah: Are there any navigation problems at this time of the year?

Capitán: Wind is probably the worst problem that we get in the way of weather.

Navigation? Well, it's a very busy area. There's something in the region of four hundred ships passing through a choke point which is only effectively fifteen miles wide, and we have an awful* lot of traffic.

It's a bit like trying to cross Oxford Street on a busy afternoon, because we're going across the main flow of traffic which, of course, tends to go to and from northern Europe out to the rest of the world.

Sarah: Are there a lot of wrecks* in the Channel?

Capitán: Most of the wreckage* on the bottom is on the English side of the Channel. Most of it is probably relics from the War, and when they say «wrecks» you don't expect the Lusitania every time or the Titanic. A lot of it is merely bits of aeroplanes or possibly bits of landing craft*.

(Sarah with a young couple.)

Sarah: Have you enjoyed it?

Joven: Very much.

Sarah: What about you, David?

David: I've been in France for nine months — just under, just over nine months.

Sarah: Nine months?

David: Yes.

Sarah: Have you been working there?

David: In Marseille, yes.

Sarah: What do you do?

David: I'm a Legionnaire.

Sarah: A Legionnaire? Oh, goodness! How's your French?

David: Very bad.

Sarah: After nine months it must be getting better.

David: It's not. It's getting worse.

(Sarah visits the purser.)

Administrador: We meet everybody as they come on board, make sure they have a ticket for the crossing* and then we show them to the various parts of the ship. We have more —more queries* on the train-connected run*, I would say, than the car ship. But then the people, of course, on the car ships see more of that side than I do now. This is a combined train and car ship.

(Sarah with a woman passenger and her two children.)

Señora: And we're just coming home. And we drive up, and it's easier with children than flying, really, because you can take more.

Sarah: Whereabouts* do you live in France?

Señora: In Mougins.

Sarah: Is your husband French or English?

Señora: No, he's Welsh.

Sarah: Welsh?

Señora: And he's yacht skipper*.

Sarah: Oh, I see.

Señora: So woe betide me* if I'm sick on this boat.

(The captain again, as the ferry nears Boulogne.)

Capitán: I can always remember my first trip to sea, in fact, when I was a young and handsome lad with hair on my head. We went across the north Atlantic in the middle of winter and I began to wonder if it was like this all the time, and if so I didn't want to play this game. We had seventy foot* waves. I don't know if anyone's seen seventy foot waves, but they're something to be remembered. And then we had icing on deck*. But after that we went —ended up the trip in Australia and things got a bit better after that.

I think that my first six months was probably the most memorable. After a bit, you know, the time telescopes a memory*, and I find that probably my first impressions at sea were —and are— the most memorable ones. Without trying to be specific, it's very difficult to pick out* a cross-Channel trip which has been more exciting or frightening* than any other.

(EN EL RESTAURANTE)

(Billy enters Chez Pierre's restaurant, looks to see if Prodip is there. He returns outside and talks to camera.)

Billy: I was right. Prodip's having his lunch in there. Prodip's one of our reporters, and this is his favourite restaurant. You see, the three most

important things in Prodip's life are... food... work... food... work... and food.

(Inside the restaurant)

Pierre: *(Serving Prodip)* Salad Niçoise, Monsieur.

Prodip: Oh, thank you, Pierre.

Pierre: I saw you on television last week. It was very, very good.

Prodip: I'm glad you liked it. Did you agree with my argument?

Pierre: Oh but of course, Monsieur. *(Sits down beside Prodip)* What was your argument?

Prodip: Oh, Pierre. You only watch television with one eye. You have to pay attention to a television programme. It's not the same as... it's not the same as wallpaper, you know.

Pierre: Yes, I know it's not the same. You can turn off television. But you can't turn off wallpaper. Do you like the salad?

Prodip: Mmm. Delicious. Good olives, too.

Pierre: Only the best. Nothing but the best in my restaurant. You know, a restaurant is like life.

Prodip: Is it?

Pierre: Oh, yes. It is a metaphor for life. The more you put into it, the more you get out of it.

(EN EL PARQUE)

(Billy is lying on a park bench.)

Billy: You're probably wondering why someone as talented as me is nothing but an office boy*. I think the problem is that I have too much talent. I can't make up my mind. Should I become the Prime Minister...? *(Park keeper enters and interrupts.)* ... or a pop star? or a famous footballer? ... or a detective?

Guarda del parque: Or a tramp*.

(Sitting up)

Billy: Or a tramp.

(EN LA OFICINA DE PRODUCCION)

(Billy pulls out a videocassette from tape library in viewing area and is surprised by sound of Corinne's voice from another part of the office.)

Corinne: Hello, Billy.

(He hides videocassette behind his back and walks to Corinne's desk which is surrounded by plants.)

Billy: Oh. Hello, Corinne. Are you —er— not having any lunch today, then?

(Corinne peers through her plants.)

Corinne: Just a sandwich from the canteen. Prodip invited me out to a restaurant, but I prefer to have lunch with the plants.

(She disappears behind plants.)

Billy: That's Corinne. Probably the most important person in the office. Apart from me*, of course. Corinne seems to find plants more interesting than people. She might be right, but I don't think so.

(Billy goes into viewing area and watches Episode 1 of Conundrum.)

CONUNDRUM: EPISODE 1

(Outside the hotel)

(Matthew Gibbs watches aircraft taking off from an international airport nearby. He turns and walks into the hotel.)

(EN EL HALL DEL HOTEL)

(Gibbs goes to the lift. He is watched by Alec Lee and Bernie Raistrick who are sitting in the lobby. Felicity Curran and Maurice Hutchinson come out of the lift and greet Gibbs.)

Felicity Curran: Oh, hello.

Gibbs: Evening.

Hutchinson: Good evening.

(Gibbs gets into the lift. Felicity Curran and Hutchinson walk through the lobby.)

Felicity Curran: Well, if you're sure you don't mind.

Hutchinson: Well there's no point in* taking two taxis. I'll get one if you'd like to wait here.

Felicity Curran: Thank you. That's very kind of you.

(Hutchinson goes to get a taxi. Felicity Curran sits down opposite Lee and Raistrick.)

Raistrick: *(To Lee.)* So, when are you off again*?

Lee: Tomorrow evening. On the nineteen-thirty to Tunis.

Raistrick: You're lucky. I'm up* at seven in the morning.

(ANTE EL ASCENSOR DE SERVICIO)

(The hotel manager walks down a corridor towards the lift. He stops to talk to Michael Kelly, a room-service waiter.)

Director del hotel: You haven't been with us long, have you?

Kelly: I started last week, sir.

Director del hotel: It gets pretty hot* working here, doesn't it?

Kelly: Eh? I mean, pardon, sir?

Director del hotel: *(Pointing to Kelly's loose tie.)* Or is your shirt too small?

Kelly: Sorry, sir.

(Kelly fastens his shirt and tie properly. The manager walks away.)

(EN UN PASILLO DEL HOTEL)

Kelly: Room Service!

(EN LA HABITACION DE GIBBS)

Kelly: Room Service! Room Service!

Phillips: *(Reading the form.)* Charles Makepeace. Home town*, Reading. *(Handing the form to Maxwell.)* See what you can do with that.

Maxwell: I thought you had to put your full address on these things.

Phillips: Well, you are supposed to*. Let me know when they've finished in here, will you?

Maxwell: Right, sir.

(Phillips leaves the room.)

(EN EL DESPACHO DEL DIRECTOR DEL HOTEL)

(Phillips is with the hotel manager and Michael Kelly.)

Phillips: And when did he arrive?

Director del hotel: Mr Makepeace registered* this afternoon. He took a single room, and he paid for it in advance.

Phillips: How? Cheque? Credit card?

Director del hotel: Cash*.

Phillips: Oh! *(To Kelly.)* And he ordered dinner to be served in his room?

Director del hotel: Yes. He placed the order when he registered. For dinner at eight o'clock.

Phillips: *(To Kelly.)* Did you talk to him at all?

Director del hotel: No. There was no need, you see.

Phillips: *(To hotel manager)* Thank you. *(To Kelly.)* Did you speak to him?

Kelly: No. I collected his dinner, took it up, knocked on the door, went in, and —there he was.

Phillips: Did you pass anyone as you went along the corridor?

Kelly: No. No, I didn't.

Phillips: Are you sure?

Kelly: Yes. Positive.

(EN EL HALL DEL HOTEL)

(Maxwell is on the telephone at the reception desk.)

Maxwell: OK. Thanks.

(She puts the telephone down and joins Phillips, who is on his way to the lift.)

Phillips: So? What have we got?

Maxwell: I asked the police in Reading to trace* the address of Charles Makepeace, and they've found two.

Phillips: Two addresses?

Maxwell: Two Charles Makepeaces.

Phillips: And of course both of them are alive* and well.

Maxwell: That's right. So we don't even know who the victim is.

(EN EL ASCENSOR DEL HOTEL)

(Phillips and Maxwell get into lift and go up to the tenth floor.)

Phillips: No tickets, no passport, no wallet*, nothing. Just one empty suitcase.

Maxwell: Travelling light*! I asked the doctor and he thought that he couldn't have been killed* before seven-thirty.

(EN UN PASILLO DEL HOTEL)

(Phillips and Maxwell get out of the lift and walk towards Gibbs's room.)

Phillips: Well, dinner was taken up to his room at eight o'clock, so—

Maxwell: So he must have been killed between seven-thirty and eight o'clock.

(As they turn a corner, they meet Michael Kelly, who has a gun in his hand.)

(EN LA OFICINA DE PRODUCCION)

(Corinne and Ted in office. Corinne talks to Mr Smith on telephone.)

Corinne: Yes... yes, Mr Smith. Yes, he's—

(Ted shakes his head.)

... he's out*. I'm not sure when he'll be back*. Can I take a message?
Yes... right. I'll tell him. Goodbye, Mr Smith.

(She puts down the receiver.)

Ted: What did he want?

Corinne: That was Mr Smith.

Ted: I know it was Mr Smith, but what did he want?

Corinne: Well, he's a bit angry about the word processor *(She walks away.)* —says it costs so much, wants to know why.

Ted: Dear, oh dear. I knew this would happen.

(They both walk towards the word processor.)

Whose idea was it anyway* to buy a word processor?

Corinne: Yours, Mr Stenhouse.

Ted: Oh.

(He goes back to his desk as Joe enters office and hangs up coat.)

Corinne: I wish I knew* how to use it.

Joe: *(Putting his hands on Corinne's shoulders)* Ah, ah, ah, ah, ah *(Soothingly)* I'll help you, Corinne.

Corinne: Oh, will you Joe? That's really nice of you.

Joe: I'm a really nice guy.

(Corinne sits at word processor. Joe stands behind her.)

(Billy is sitting on Prodip's desk.)

Billy: *(To camera.)* It's true. Joe is a nice guy. As you can hear, he's from the *(He puts his hand on his heart)* United States of America. I'm not quite sure why he's come to England... Probably to learn about television from people like me.

(At Sarah's desk.)

Prodip: *(Showing Sarah videocassette)* Want to have a look as this, Sarah?
Sarah: Oh, is that your report on publishing?
Prodip: That's right. *(He walks off.)*
Sarah: I'll be right there*.

(At the word processor)

Joe: OK, now first you plug it in*.
Corinne: I've done that.
Joe: OK. Now switch it on. *(She does so.)* Now go ahead and insert your floppy disc.
Corinne: *(Searching.)* Yes, if I can find it.

(Sarah and Prodip watch Prodip's report.)

PUBLISHING

(Prodip is outside a large London bookshop)

Prodip: The traditional British bookshop. Here at Mowbray's bookshop, near Oxford Circus in central London, there are a huge variety of books on sale.
But what sort of books are people buying?

(Inside the bookshop.)

Vendedor: We try to stock as many books on different subjects as we can, and we find that television does in fact alter what we sell. Some books will sell enormous numbers because of a television programme and others won't, which is quite surprising. It's difficult to tell exactly which will and which won't, often.

(Prodip interviews a publisher.)

Editor: Since the company was founded in 1910 by Martin Secker and then Fred Warburg took over* in 1935/36, and in my own regime, which began in 1971, all three of us have had a passion for foreign literature. It's a very international publishing company.

Prodip: Do you need a good command* of English to become a best-selling English language author?

Editor: Oh, indubitably*. If you think of, say, Joseph Conrad, who began life as a Pole and then wrote the most immaculate English, then you are believing in a fantasy, because Conrad was unique.
No one else has ever been close to that. Perhaps the closest is Arthur Koestler who became a successful writer in English. But I don't think Koestler will ever be acknowledged* as an internationally great figure in the way that Conrad was.
But fundamentally you —in my experience and the experience of most publishers, I think— you can only write in your native language, and the marvellous thing about English is that it is the native language, it is the first language, of people all around the world*.

Prodip: What do you look for when a book lands on* your desk?

Editor: Either excellence, if it's in a known and ordinary pattern to which one is accustomed. I mean, if a very good thriller* comes in then one wants to know just that it's done in the right style and has the right elements of plot* and suspense, and so on. In the field of literature, one is always looking for something unusual and unconventional*. We look for experimentation, but that experimentation still has to be readable. But, fundamentally, it is the literary quality that one looks for and that is almost impossible to define because the difference between, let us say, Kafka and Günter Grass and George Orwell is absolutely colossal. You could hardly* find three more unclassifiable writers.

Prodip: What are the risks involved* in publishing?

Editor: Well, the risks involved in publishing primarily come from the fact* that the publisher is the patron of the writer. In the old days if you were Lorenzo de Medici you could fling* a chap* a few gold coins and say; «Go off and write some sonnets», and, if you were lucky, it was Michaelangelo. The system of private patronage* has dried up*. The publisher acts as the patron of the writer.
Anyway, of course, you don't always get it right. And one got it right* in the case of Angus Wilson and Tom Sharpe. You quite often get it wrong* in the case of Joe Bloggs*, whom no one's ever heard of and no one ever will hear of because it didn't work out.
It's simply a question of spreading* your risks, being as generous as you can, and if you have a sort of* eighty per cent batting average* then you live to fight another day.

(Prodip with two customers in the bookshop.)

Prodip: Every year thirty to forty thousand new titles are published in Britain. What is interesting is not only how many books people buy, but what kind of books they buy.

Señora: I have seven grandchildren. I'm looking for books, more interested in children's books than anything at the moment. Like* to buy them, you know, a lot of the classics and the books that have been around for years*. I like to get them a good copy of those.

Joven: It started really as a hobby, it's just something to do, and if you find one author you like I just keep on reading and reading the same author and then suddenly there's no books left*, so you have to find another author. I think that's basically the way I've gone about it*.

(The publisher again.)

Editor: When I go on holiday, I take a pile* of twenty or thirty books with me and I want to read the novels that I haven't published. I have a great weakness* for crime and I love reading thrillers, but basically I read what other writers

whom we don't publish are up to*, so that one has some standards which are not purely insular, not based only on my own experience.

(EN LA OFICINA DE PRODUCCION)

(Corinne, Joe and Billy at word processor.)

Corinne: *(Holding up floppy disc.)* I found it.
Joe: Fine. Now insert your data* disc, into the disc drive*.

(Billy watches.)

Corinne: This one?
Joe: Right.
Billy: *(As Corinne does so.)* Corinne... I don't think you ought to...
Corinne: Oh, go away, Billy. What do you know about this?
Billy: Well... you see, that disc you've just put in...
Joe: Now press «return» again.

(They see a game on the word processor screen.)

Corinne: Billy... have you been playing?
Ted: Billy.
Billy: Oh sorry Corinne. Got to go* now. Mr Stenhouse has probably got some very important work for me to do.
Ted: Billy.
Billy: *(Entering Ted's office)* Yes, Mr Stenhouse.
Ted: *(Handing him money.)* Put that into the parking meter for me, will you, there's a good lad*.
Billy: Yes, Mr Stenhouse.

UNIT 2

She'll want my auto-graph!

Hablando del futuro

En esta unidad:

- Todos esperan con impaciencia la visita de una famosa cantante pop.
- Sarah visita Hampton Court. Joe entrevista un grupo pop.
- Los detectives Maxwell y Phillips comienzan sus investigaciones.

Aprenderá la diferencia entre
—I'm going to open it.
—I'll open it.

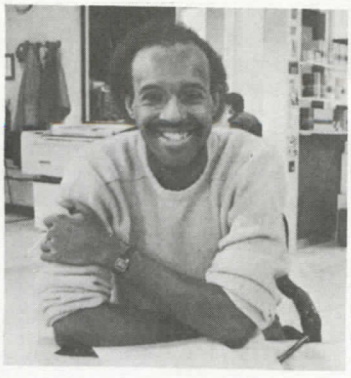
Antes del programa

1 Follow Through

Lea atentamente este breve resumen del programa.

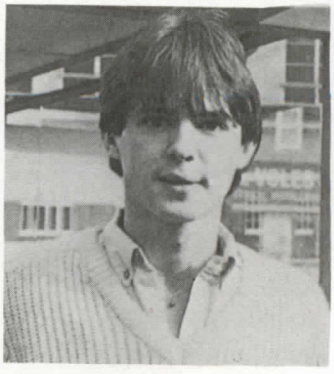
One of my plants isn't very well. I went to a gardener, and he advised me to talk to them every day. I'm going to talk to them all now, until they're big and strong.

Zita Starlight, the famous pop singer, is coming to the FOLLOW THROUGH office. I'm so excited! I'm going to clean up the canteen, and wear something really special!



I'm doing an interview with Zita Starlight. I'm going to meet her at the airport, so I'll have to go out there early and arrange all the details.

I'm fed up with this job. I want to be a... a... pop star! Yes... I expect Zita Starlight will want my autograph. She'll recognise a future famous pop star!



I. Aclaraciones sobre el vocabulario

En este programa se emplean las palabras y expresiones siguientes que suponemos pueden resultarles difíciles de entender.

clean up limpiar a fondo
You want the stop round the corner. Tiene que ir a la parada *(que hay)* a la vuelta de la esquina.
miss perder, perderse
through the lunch hour *(toda)* la hora de la comida
I'm just about to resign from this job. Estoy a punto de renunciar a este trabajo.
I'd rather preferiría
Whatever gave you that idea? ¿Qué pudo darte esa idea?
right away directamente
Water it lightly, say... Riégala poco, digamos...
I'm ever so fond of it. Me gusta tanto, tanto.
you won't regret it no te pesará
lounge salón
limo, limousine coche de representación
highlight lo más importante de algo, la «estrella»
amazed asombrado
old-fashioned pasado de moda
pull up parar *(un coche)*
somehow de alguna forma

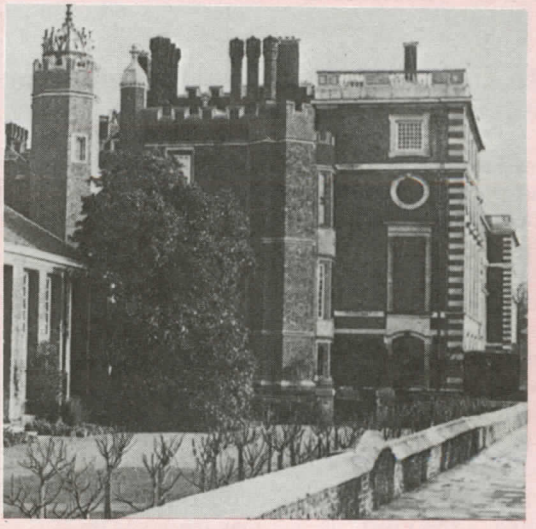
D● 2 Hampton Court

Sarah ha preparado un documental sobre Hampton Court. Lea el siguiente resumen, consulte las aclaraciones sobre el vocabulario, y conteste las preguntas que se formulan.

Hampton Court Palace lies to the south west of London. It was built by King Henry VIII in the sixteenth century. In 1838 Queen Victoria opened it to the public, and today it is popular with tourists and visitors of all ages from Britain and overseas*. Why do they come? What do they hope to see there? One man goes there to fish because he is out of work*. Another visitor just comes to walk in the park.

Visitors from overseas, of course, want to see as much of London as possible in a short time. That means the Tower of London, St Paul's Cathedral, the British Museum and so on. They can take their pick of castles and palaces too! Warwick Castle and Windsor Castle are both open to the public, and outside Buckingham Palace there is the daily spectacle of the Changing of the Guard. One tourist was impressed by the richness of the castles he had seen. 'These places are more opulent than I expected. They seem to have more of the grandeur of European style architecture than the typically English type of stately home*.'

The gardens at Hampton Court are as famous as the palace. Every king who lived there made a contribution to the gardens, in the style and fashion of the time. The vine* and the maze* are especially famous features of the gardens. The vine was planted in 1768 and is still producing grapes more than two hundred years later! Of course, it needs a lot of skilled care and attention from the gardeners. The maze is even older than the vine; it was planted in about 1690. Three different types of evergreen trees form the hedges* of the maze: yew*, hornbeam* and privet*. The maze may be nearly three hundred years old, but people still haven't learnt to find their way out of it!

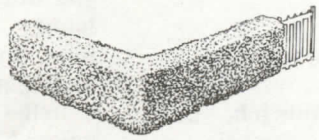


I. Identificación

I. Haga corresponder cada una de las siguientes palabras con uno de los dibujos.

A a vine **B** a maze **C** a palace **D** a castle **E** a hedge

1

2 

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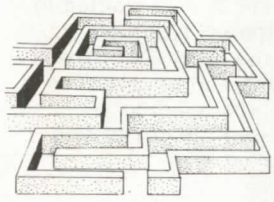
5 

II. Comprensión

Responda las siguientes preguntas.

	YES	NO
A Is Hampton Court open to the public?		
B Can the public go inside Buckingham Palace?		
C Is Hampton Court famous only for the buildings?		
D Does the vine produce grapes?		
E Are the hedges of the maze green in winter?		

III. Aclaraciones sobre el vocabulario

overseas el extranjero *(al otro lado del mar)*
out of work sin trabajo
stately home casa-palacio
vine parra
maze laberinto
hedge seto
yew tejo
hornbeam carpe u ojaranzo, árbol pequeño
privet alheña, ligustro, un arbusto
facilities instalaciones
a fair share un buen número
allocated destinado
forthcoming que viene, que ha de ocurrir
I like... the most lo que más me gusta es...
the grounds los jardines
delightful delicioso
Capability Brown *famoso arquitecto de exteriores inglés del siglo XVIII*
rod caña, zarcillo
scrape raspar
bark corteza
harbour alojar
pest parásito
underneath debajo (de)
implement instalar
acre acre *(4000 m²)*
path camino
comprise incluir

D● 3 Making it big

Lea el siguiente resumen del documental preparado por Joe y antes de ver el programa responda las preguntas que se le formulan.

The world of pop music seems glamorous* and exciting, offering fame, sucess and money. But for every group that's going to make it to the top, there are hundreds that won't. Playing pop music demands not only musical skill, but also technical knowledge. Les, the sound engineer working with a pop group called *Jeremy's Secret,* explains how a record is made.

'I'm going to help create a master tape*, from which the group can cut a disc*. To do this, we'll record 24 tracks*, each with a different sound on it, which we'll build up into the sound the group want.'

Beat Street is the name of another rock group who are hoping for success soon. Like most groups they pay a manager to look after their affairs. Their manager, Alan Whitehead, used to be a well-known guitarist in a group called *Marmalade.* He says it is difficult to define what kind of music the group play: 'It's a sort of rock-disco. They write their own music, and are always ahead of what's happening.' The leader of the group adds: 'There are five of us in the group. We each have our own taste in music, and our own influences. It's the combination of all five which gives us our identity.'

The group pay Alan a commission. 'I'm the front person who deals with the people who come into contact with the group. We work as a partnership!*'

I. Definiciones

Busque en el resumen palabras que signifiquen:

A attractive and sophisticated

B someone who plays the guitar

C a sum of money paid to a person on a percentage basis

D working together

E an idea or experience which has an effect on a person

II. Comprensión

Diga si las siguientes afirmaciones son verdaderas **(T)** o falsas **(F)**.

	T	F
A Many pop groups do not make it to the top.		
B Records can have as many as 24 tracks.		
C The manager pays the pop group.		
D The manager does not work closely with the group.		

III. Aclaraciones sobre el vocabulario

glamorous hechizador
household name nombre conocido, popular
master tape cinta maestra
cut a disc hacer *(grabar)* un disco
24 tracks 24 pistas
partnership sociedad
overlay superponer
upwards hacia arriba
gigs actuaciones
stuck for an idea no tener ideas
release lanzar
trend setter persona o cosa que marca la moda
switch into cambiar a
feel tacto
trendy de moda
acts números *(de un espectáculo)*
pool together reunir
the other way round al contrario
waste perder, desperdiciar
therefore por lo tanto
by and large antes o después
sensible sensato
spokesman portavoz
take off despegar

Ejercicios de comprensión sobre los documentales

1 Hampton Court

Sarah está entrevistando a dos turistas. Escuche la conversación y señale en el cuadro a qué sitios han ido y a cuáles piensan ir.

	Ya han estado	Van a ir
Hampton Court		
The Tower of London		
St. Paul's Cathedral		
The British Museum		
Warwick Castle		
Windsor Castle		
Buckingham Palace		

2 Making it big

A A 'gig' is
1) something to drink
2) a musical performance
3) a record

B A 'single' is
1) a pop group
2) a type of music
3) a record

Conundrum

En este episodio los detectives Maxwell y Phillips descubren la verdadera identidad del asesinado. La pistola utilizada, encontrada por un camarero bajo un cubre-platos, les ha permitido saber que el huésped asesinado era Matthew Gibbs y que la pistola utilizada para matarle le pertenecía.

Antes de ver el programa, estudie atentamente el resumen ilustrado que le ofrecemos en la siguiente página, y consulte las aclaraciones sobre el vocabulario.

I. Aclaraciones sobre el vocabulario

grateful agradecido
the only fingerprints las únicas huellas dactilares
plate-cover cubreplatos
murderer asesino
get rid of librarse de
owner propietario
regular guests huéspedes habituales
notice darse cuenta, notar
call back volver a llamar
that simple tan fácil
request pedir, solicitar
middle-aged de mediana edad
regulars clientes habituales
book in reservar, registrar
five-ten = five feet and ten inches 1,77 m.
stone *unidad de peso equivalente a 14 libras* = 6,3 kg.
hazel eyes ojos avellana
pinstripe raya fina

CONUNDRUM 2

The story so far . . . A man has been found dead in a hotel near a big international airport. Phillips and Maxwell do not yet know who he was; he left no tickets, passport or wallet – just an empty case.

I'M GRATEFUL TO THAT WAITER FOR FINDING THE GUN. WHAT A PITY ONLY HIS FINGERPRINTS WERE ON IT.

HE MAY HAVE HEARD SOMEONE COMING. ARE THEY STILL TRYING TO TRACE THE OWNER OF THE GUN?

YES.

BY TOMORROW EVENING MOST OF THE PEOPLE IN THIS HOTEL WILL BE HALFWAY ACROSS THE WORLD – OUR MURDERER COULD BE AMONG THEM.

IT WAS A STRANGE PLACE TO LEAVE IT. PERHAPS OUR MURDERER WAS IN A HURRY TO GET RID OF THE GUN.

LET'S LOOK ON THE BRIGHT SIDE.. WE MIGHT HAVE TO FOLLOW THEM AND END UP SOMEWHERE NICE LIKE HAWAII.

The hotel manager is talking to the receptionist. He is making a list of people she saw talking to the dead man . . .

SO YOU SAW MR HUTCHINSON AND MISS CURRAN TALKING TO HIM.. I'LL BE GIVING THEIR NAMES TO THE POLICE.

THERE WAS ONE OTHER PERSON. I'VE ONLY JUST REMEMBERED.

The phone rings in the hotel room. It is the information they wanted.

THEY'VE TRACED THE OWNER OF THE GUN: MATTHEW GIBBS, CHESTNUT LANE, SURREY. THEY'VE GONE ROUND TO HIS HOUSE AND THEY'RE GOING TO CALL US BACK.

Outside Matthew Gibbs' house, his wife stands and watches as two policemen leave.

I MADE A LIST OF THE PEOPLE MY STAFF SAW TALKING TO THE ...ER.. THE DEAD MAN. HERE IT IS, INSPECTOR.

Phillips looks at the list . . .

① Maurice Hutchinson (A middle-aged gentleman and a regular guest.)

② Felicity Curran (Travelling to Munich.)

Alec Lee (An airline pilot and a regular guest.)

Hutchinson and Curran have flown out of the country, but Alec Lee is asleep in a room in the hotel. Phillips is delighted that he will be able to interview at least one witness.

Phillips goes back to Maxwell: she has some information for him.

MATTHEW GIBBS IS NOT AT HOME. HIS WIFE HASN'T SEEN HIM SINCE THIS MORNING AND SHE DOESN'T KNOW WHERE HE IS.... AND THE GUN WAS REGISTERED IN HIS NAME.

Maxwell reads the description of Gibbs from her notes.

HEIGHT: 5'10" WEIGHT: 11 STONE HAIR: LIGHT BROWN EYES: HAZEL CLOTHES: BLUE PIN-STRIPE SUIT.

As she reads, she and Phillips slowly realise that they have seen the man – DEAD.

Matthew Gibbs must have been shot with his own gun.

Durante el programa

Le ofrecemos a continuación seis frases referidas al presente episodio de Follow Through. Deberá usted leerlas con atención antes de ver el programa e intentar contestarlas mientras lo ve por primera vez: (**T** = *true* = verdadero); **F** = *false* = falso).

	T	F
A The bus inspector is very helpful to Billy.		
B Corinne accepts Prodip's invitation to dinner.		
C The airport administrator has written a poem to Zita Starlight.		
D Mrs Belmont has cleaned the cafeteria.		
E Joe sends Billy back to the office by bus.		
F Zita Starlight arrives at the FOLLOW THROUGH office.		

Después del programa: Explicaciones

1 Expresiones de futuro *I'm doing/I'm going to do/I will do*

El futuro (con *will)* se emplea para expresar suposiciones en el futuro, acciones previstas o sometidas a planes u horarios o acciones que deben ocurrir necesariamente, como, por ejemplo, los hechos naturales.

She won't be here for an hour and a half.
The next bus will be here in four minutes.
Do as I tell you and it won't die.
I'll be twenty-five next week.
It's a beautiful day, so you won't need to take your raincoat.

Recuerde: will = 'll; will not = won't.
Cuando se quiere expresar una acción futura pero que se ha convenido de antemano, se suele emplear el presente continuo:

I'm seeing him tomorrow. (así lo hemos convenido)
He's taking me out to dinner on Friday.

Going to se emplea en los dos casos siguientes:

a) Cuando se quiere expresar intención de hacer algo:

I'm going to read that book. (tengo intención de hacerlo)
We're going to buy a new house.
I'm going to give you a drink now.

Y en pasado:

I was going to see her yesterday but was late. (Tenía intención de verla pero llegué tarde.)

b) Cuando queremos decir algo que está a punto de ocurrir:

Look at the beautiful sky! It's going to be a beautiful day.
I've finished all my work. I'm going to have a holiday!

Observe con atención las siguientes declaraciones y estudie las distintas expresiones de futuro utilizadas:

Corinne: *Do you know? Zita Starlight is coming to the studio this afternoon.* (Convenio.) *We'll never be ready in time.* (Suposición.)
Billy: *Zita's arriving in 20 minutes.* (Convenio.)
Joe: *Her plane's late. She won't be here for an hour and a half.* (Suposición en el futuro.)
Joe: *We're going to have a car waiting for her.* (Intención.)
Admin.: *As a Very Important Person, she will be taken to the VIP lounge.* (Previsión.) *The fans will all be waiting behind these barriers here.* (Previsión.)

1.1. Ejercicio: rellene los espacios

Rellene los espacios en blanco indicando el tipo de acción a que se refiere cada uno de los verbos.

«It's going to snow (1...) again this afternoon, so I expect the football match will be cancelled (2...). I was going to watch it (3...) on Tom's television but now I'm going to stay (4...) at home. I'm playing football (5...) myself next weekend for our local team, but we won't win (6...). We never do!»

1.2. Ejercicio: escriba frases

Escriba de nuevo las siguientes frases. Deberá utilizar una de las tres formas que estamos estudiando.

A I've arranged to play tennis with Harry this evening.
B She intends to buy him a radio for his birthday.
C May 1st (tomorrow). Sunrise: 0500 hours.
D I intended to go to bed early last night, but I didn't.
E He's arranged not to phone me about his visit. He says he intends to write to me next week instead.

Ahora escuche las respuestas correctas en su audiocassette y repita en las pausas.

1.3. Ejercicio: escuche y hable

El turista que está entrevistando Sarah expresa su intención firme de visitar St. Paul. Escuche su casette y haga lo mismo con las distintas frases que se le ofrecen.

A Phone her.
B Read anything by Dickens.
C Learn to drive.
D Listen to my new record.
E Buy a new shirt.
F Go to that new restaurant.

2 Cómo expresar pesar por algo

Hemos visto que la frase *what a pity!* = «¡Qué pena!», se emplea para expresar pesar por algo que no ha ocurrido.

What a pity the waiter's fingerprints are the only ones on the gun! = ¡Qué pena que las huellas del camarero sean las únicas *(que hay)* en la pistola!

Escuche en la audiocassette los siguientes ejemplos de esta misma expresión. Repita usted cada frase prestando especial atención a la acentuación y la entonación.

A What a pity you can't come with us!
B What a pity she didn't pass her exams!
C What a pity you've got to go into the hospital!
D What a pity they're gone!
Y, por fin, la frase sola:
E I've failed my driving test.
Oh! what a pity! I *am* sorry.

3 Otras expresiones y construcciones de interés

1. **Look on the bright side!** = El lado agradable

   Let's look on the bright side! We may end up somewhere nice, like Hawaii.
   Veamos el lado agradable. Podíamos acabar en un sitio bonito, como Hawaii.

2. **You want the stop round the corner.** Tiene que ir a la parada (que hay) a la vuelta de la esquina.
   Note que en este caso, *want* significa «tiene que utilizar».
   Otro ejemplo:

   This is the screwdriver you want.
   Este es el destornillador que necesita *(que tiene que usar).*

3. **I'm just about to resign from this job.** Estoy a punto de renunciar a este trabajo.
   to be (just) about to = estar a punto de
   Otro ejemplo:

   I'm just about to find the solution to that problem.
   Estoy a punto de encontrar la solución a ese problema.

4. **Whatever gave you that idea?** ¿Qué pudo darte esa idea?
   Otro ejemplo:

   Whatever did you do yesterday evening?
   ¿Qué harías *(qué pudiste hacer)* ayer por la tarde?

5. **I'm ever so fond of it.** Me gusta tanto, tanto...
   Otro ejemplo:

   He's ever so kind to me. Es tan, tan amable conmigo.

6. **the only fingerprints** = las únicas huellas digitales
   Otro ejemplo:

   the only doctor in town = el único médico de la ciudad

7. **by tomorrow morning** = *(para)* mañana por la mañana
   Otro ejemplo:

   It will be ready by Thursday. Estará listo para el jueves.

8. **old-fashioned** = pasado de moda, anticuado
   Observe las siguientes construcciones semejantes (Adjetivo + Participio Pasado):

   middle-aged = de mediana edad
   blue-eyed = de ojos azules
   short-sleeved = de manga corta

9. **the sound the group want** = el sonido que busca el grupo (que quiere lograr el grupo)

   Group se emplea en este texto en unas ocasiones como nombre colectivo (con el verbo en singular) y en otras como conjunto de personas (con el verbo en plural):

   for every group that's going to make it

   pero:

   another group who are hoping for success

   Lo mismo puede ocurrir con otros nombres colectivos, como *family, police, government, etc.:*

   My family is going to Brighton tomorrow.
   The police are looking for their car.
   The government have/has decided to raise taxes.

Resumen del contenido

En esta unidad ha aprendido:

1. A utilizar el futuro de los verbos para expresar acciones que ocurrirán en el futuro *(will):*

   The programme you want to watch will be on in 10 minutes.
   I'm going to bed. Otherwise I won't get up in the morning.

2. A utilizar el presente continuo de los verbos *(...ing)* para expresar acciones programadas para un momento del futuro:

   The directors are having a meeting on Friday.
   My boss is taking me out to dinner tomorrow evening.

3. A utilizar *going to* en una de las dos circunstancias siguientes:

   a) Cuando se habla de las intenciones que alguien tiene de hacer algo:

   I'm going to buy her a new shirt for her birthday.
   We're not going to see her again.

   b) Cuando algo está a punto de ocurrir:

   Aren't you ready yet? Come on, we're going to be late.

4. A expresar pesar, utilizando la expresión *what a pity!:*

   What a pity you can't meet him!

5. Algunas otras expresiones útiles:

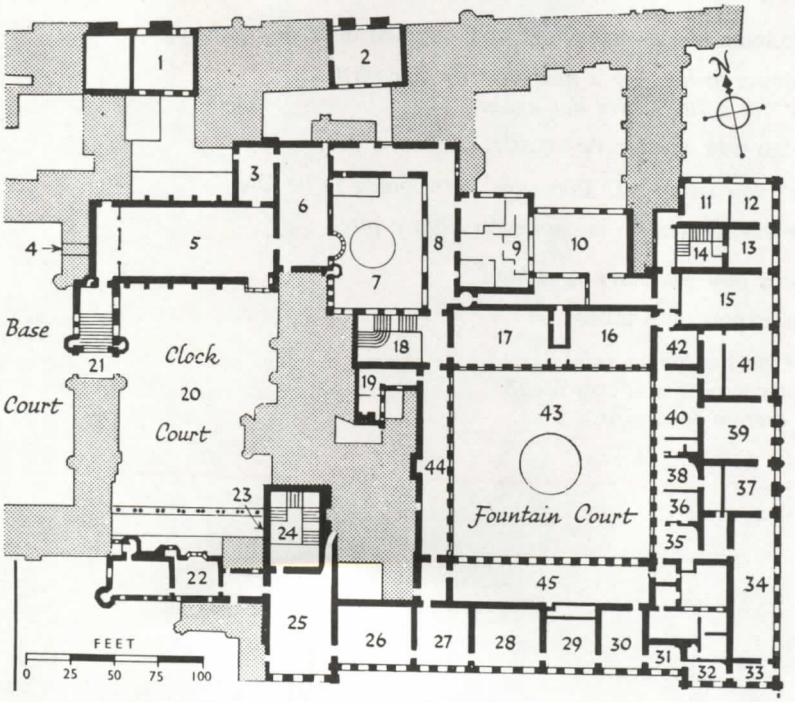
   Look on the bright side!
   Whatever gave you that idea?
   I'm ever so fond of it.

Actividades complementarias

1 Hampton Court

Mire el plano de Hampton Court que se incluye a continuación e imagine a un guía que le acompaña en su visita al famoso palacio.

Hampton Court Palace



THE STATE APARTMENTS

A Chapel Royal
B Queen's Gallery
C Round Kitchen
D King's Dressing Room
E King's Guard Room
F Haunted Gallery
G King's Bedroom
H Public Dining Room

En su audiocassette se ha registrado el texto de la visita. Esta comienza en Clock Court y se visitan las principales salas (numeradas en el plano).

Escuche al guía que irá describiendo cada una de dichas salas y señale en cuál de ellas cree usted encontrarse. Por ejemplo, si el guía dice:

'This is the room where the king slept' y usted cree que es la cocina, escriba un 2 junto a la C. Ponga en marcha su cassette.

2 A Pop Concert

Billy va a ir a un concierto pop la semana que viene y quiere invitar a un amigo. Rellene los espacios en blanco del siguiente diálogo, utilizando la forma adecuada del futuro en cada caso del verbo que se da entre paréntesis *(will, going to,* o *...ing).*

Billy: Hello, Richard, I... (go) to a pop concert next Saturday.
Richard: Oh? Who... you... (go) to see?
Billy: A group called *Spartacus*. They're a heavy rock band. Jane... (come) with me. Would you like to come too?
Richard: I'd love to. When does it start?
Billy: At eight. I... (meet) you outside the concert hall.
Richard: Great. See you there!

Escuche la audiocassette y compruebe si sus respuestas son o no correctas.

Guiones completos del programa

FOLLOW THROUGH

(EN LA CALLE)

Billy: Excuse me. When's the next bus?
Inspector: The next bus will be here in four minutes.
Billy: Oh, good—That'll be the number forty-four?
Inspector: No, it's the number fifty-eight.
Billy: So when's the next forty-four? Will it be here soon?
Inspector: No, it won't.
Billy: So, when will it be here then?
Inspector: Never.
Billy: Never?
Inspector: That's right. The number forty-four doesn't stop here any more. You want the stop round the corner*.
Billy: Would you believe it, eh? By the time I get to the office, I'll have missed* morning coffee. All thanks to him. And then I'll probably have to work through the lunch hour*. I tell you. I'm just about to resign from this job*. I'd rather* be something more interesting and important. Like a detective. Or a famous pop star.

(The inspector approaches Billy from behind.)

(EN LA OFICINA DE PRODUCCION)

(Corinne is on the telephone.)

Corinne: Hello? Follow Through... yes... what's that?... today at four thirty? I don't know if we'll have the studio ready for her by then. I beg your pardon? Yes. Yes... yes, Mr Smith. We'll be ready... Goodbye.
Prodip: Would you like to go to the theatre this evening, Corinne? There's a rather good play on at the National.
Corinne: Did you know? Zita Starlight's coming in to the studio today. We'll never be ready in time.
Prodip: Who's Zita Starlight?
Corinne: The famous pop star.
Prodip: Oh. How exciting. What about supper instead?
Corinne: Prodip. I'm not going anywhere with you this evening.
Prodip: Why not?
Corinne: Because I'll be working late in the office, that's why.
Prodip: Oh well, that's all right. For a moment I thought it was because you didn't want to come out with me.
Corinne: Whatever gave you that idea*?
Ted: Oh, Joe.
Joe: Good morning, Ted.
Ted: Yes. Can you go out to Heathrow Airport right away* please? Zita Starlight's arriving there today.
Joe: And who's Zita Starlight?
Yes, I know— the famous pop star.

(EN UNA TIENDA DE FLORES)

(Corinne talks to a gardener about caring for her plants.)

Jardinero: No. No. I don't think more water will help it. Water it lightly, say* about once a week during the autumn and winter, and you shouldn't have any problems.
Corinne: I just hope it won't die, that's all. I'm ever so fond of it*.
Jardinero: Don't worry. Do as I tell you, and it won't die.

(Corinne picks up some plant bulbs.)

Corinne: Are you throwing these away?
Jardinero: Throwing them away? No, certainly not. I'm going to keep them nice and dry and warm till the spring and then I'll plant them out.
Corinne: What's the best time for that?
Jardinero: Oh, in March or April. Do you have a garden of your own?
Corinne: No, but I do have a balcony, and there's lots of window boxes.
Jardinero: Well, that's not so bad, is it? You know the main thing that a plant needs is love. Oh, and conversation, of course. Love and conversation.
Corinne: Conversation?
Jardinero: Oh yes. I talk to them about all kinds of things. They like it.
Corinne: Oh, maybe. Maybe I'll try that.
Jardinero: Yes. Try it. Believe me, you won't regret it*. Just talk to them. They'll love it, I promise you, they'll love it.

HAMPTON COURT

Sarah: This is the entrance to Hampton Court Palace. Hampton Court was the favourite country house of King Henry the Eighth. It remained a royal residence until the time of George the Second. Finally, in 1838, Queen Victoria opened it to the public.
Today, both the Palace and the park lands which surround it remain popular with visitors of all ages.

Sarah: Hello! Hello! May I ask you something?
Hombre: Sure.
Sarah: Do you often fish here?
Hombre: Yes, we — I'm out of work, no we come down here virtually every day just for someting to do.
Sarah: Do you ever catch anything?
Hombre: Yes, we do. Yes, we've hand some quite nice ones this season. We're very lucky around here with the parks that we have here, with this Park, Bushey Park and Home Park, or Hampton Court Park and Richmond Park. We've got marvellous facilities* for children and for people like me who just like walking.
Sarah: Do you have many visitors now in winter?
Guía: Well, a fair share*. And then we have a number of schools. The winter period is allocated* specially for schools — instructional courses.

(Comments from several tourists visiting the palace.)

1.ª mujer: We've already seen lots and lots, but we're hoping to see, you know, a lot more.
1.er hombre: We've done the Tower of London already. We've done Westminster Abbey. We haven't done St Pauls yet, alas, but we will. The British Museum is forthcoming*. We'll visit the British Film Institute for two days.
2.ª mujer: I like the castles the most*. We went to Warwick Castle and that was great.
Sarah: Are you hoping to see any more castles or palaces?
2.ª mujer: Well, we went to Windsor Castle and that was nice. And we're going — we're seeing the Changing of the Guard at Buckingham Palace and Changing of the Horse Guards.
2.º hombre: I think these places are always more opulent than I expected in the first place, particularly from British castles. I somehow expected that European ones would be more opulent, and it seems to me to be perhaps more on the grand European style than the typical English type of stately home.
3.er hombre: Well, the shows and the theatre and the cinemas are excellent here.
The problem, of course, for people from overseas is getting tickets.
Sarah: The gardens of Hampton Court are as famous as the Palace itself. Like the buildings, the grounds* reflect the changing styles and fashions of each generation. Henry the Eighth, Charles the Second, William the Third. They all made their own contributions to the design of one of the most delightful* gardens in England.
Sarah: Mr Cooke, this is a really magnificent vine. Can you tell me when it was planted?
Cooke: In 1768, by Capability Brown*, who was employed as a gardener here by George the Third.
Sarah: Could you explain to me, please, what the gardener is doing there with that knife?
Cooke: Mrs Peto is just going about tying in the rods*, and she's scraping* because the old bark* that are on these rods harbours* pests*. And many pests, of course, hide underneath* the bark and get protection. So what she's doing is scraping it off, so they start off nice and clean, and the pests that we're concerned with can't hide under the bark itself. So we've made a clean start in the year.
Sarah: Now, many people may not know very much about Hampton Court, but the one thing everyone knows about is the maze. When was the maze planted?
Cooke: Well, we think about 1690, approximately. There is evidence to suggest that some form of maze may have been there before, but the geometric construction, as it today is, was probably implemented* in the 1690's.
You see, it takes up about a third of an acre* in extent, and the paths* within the maze are half a mile. The hedges comprise*, at the moment, of three plants: yew, hornbeam and privet. Now there's reason to suggest that when it was planted in 1690 — that hornbeam formed the hedges.
Sarah: Help! Help!

(EN EL DESPACHO DEL ADMINISTRADOR DEL AEROPUERTO)

Administrador: Zita's plane arrives at Terminal Three at two-fifty in the afternoon.
Joe: Now, where will she go after she enters the terminal building?
Admin.: Well, naturally, as a Very Important Person, she will be taken to the VIP lounge*.
Joe: What about her fans?
Admin.: The fans will all be standing behind these barriers here, and... here.

(Pointing to a map on the wall.)

Joe: How may are you expecting?
Admin.: Oh, I would imagine about twenty thousand, maybe twenty-five.
Joe: Phew. Now, we're going to have a big car waiting for her — a limousine*. So, if it waits over there, will that be all right?
Admin.: Oh, yes, fine. That shouldn't be difficult. Naturally, I imagine that your programme will be paying special attention to the highlight of Zita's arrival?
Joe: Um, the highlight*?
Admin.: Yes, you see I'll be greeting her myself with one hundred red roses. Which I've paid for myself, of course. Didn't you know? I'm one of Zita Starlight's biggest fans.
Joe: Aren't you a bit old for that sort of thing?
Admin.: Ah, I'm young at heart, Mr Ralston, young at heart.
Joe: Yes, now when our limousine arrives—.
Admin.: After I've presented my roses I'll recite my poem.
Joe: Poem? What poem?
Admin.: I've written it specially for her. Would... would you like to hear it?

Joe: No.
Admin.: Oh good. It goes like this:
«Roses are red,
and violets are blue,
To you, Zita Starlight,
I'll always be true.
I like you much more
Than any one supposes,
And I really hope
That you'll like my roses.»
I think she'll be pleased don't you?
Joe: Oh yes. I'm sure she'll be amazed*.

(EN LA CAFETERIA DEL ESTUDIO)

(Ted, Sarah, Billy and Mrs Belmont discuss Zita Starlight's visit.)

Ted: The canteen's looking nice, Mrs Belmont.
Mrs B.: Oh, I'm glad you think so, Mr Stenhouse. I've been cleaning it up for Zita Starlight. I just hope it'll be ready in time for her.
Sarah: I can't guarantee she'll come to the canteen, you know.
Mrs B.: Oh but she'll want to. I'm sure she'll want to. I'm just wondering what to wear. I don't want to look old-fashioned*.
Billy: I expect she'll want my autograph. She'll recognise a future star.
Sarah: I'm sure she can't wait to meet you, Billy.
Mrs B.: Do you want your tea or don't you, Mr Stenhouse? It'll be cold by the time you drink it.
Sarah: I'll have a cheese sandwich, please, Mrs Belmont.
Mrs B.: There you are, Sarah. Nice and fresh.
Sarah: *(Inspecting the sandwiches.)* Yes!

(EN LA OFICINA DE PRODUCCION)

Corinne: Oh, you're so lovely. Just looking at you makes me feel very happy. I love you. Do you know that? I love you. I'm going to give you a drink now. But when winter comes, you're only going to get one drink a week. So that by the time spring arrives, you'll be so happy, and healthy, and beautiful.

CONUNDRUM: EPISODE 2

Phillips: I'm grateful* to that waiter for finding the gun. But what a pity his were the only fingerprints* on it!
Maxwell: It was a strange place to leave it.
Phillips: What, under a plate-cover*?
Maxwell: Perhaps our murderer* was in a hurry to get rid of* the gun.
Philips: He may have heard someone coming. Are they still trying to trace the owner* of the gun?
Maxwell: Yes. They've got the registration number. They're just trying to trace the owner now.

(EN EL HALL DEL HOTEL)

(The manager questions the receptionist about the guests at the hotel.)

Director del hotel: Did you see anyone else talking to him?
Recepcionista: I don't think so.
Director del hotel: But you're sure about these two?
Recepcionista: Yes. Well. Mr Hutchinson's one of our regular guests*, so I wouldn't make a mistake about him. And Miss Curran —I don't know. I just noticed* her. That's all.
Director del hotel: I'll be giving their names to the police.
Recepcionista: Oh! Well, I wouldn't like to get anybody into trouble.
Director del hotel: Somebody's already got himself into trouble, without your help.
Recepcionista: Oh!
Director del hotel: Yes?
Recepcionista: There was one other person. I've only just remembered.

(EN LA HABITACION DE GIBBS)

(Phillips watches an aircraft passing low overhead.)

Maxwell: It's not surprising no one heard the shot.
Phillips: Most of the people in this hotel now will be half way across the world by tomorrow evening. Our murderer could be among them.
Maxwell: Well, let's look on the bright side.
Phillips: What's that?
Maxwell: We might have to go after them and end up somewhere nice, like Hawaii.
Phillips: With our luck, it'll be raining when we get there.

(MAS TARDE, MAXWELL CONTESTA EL TELEFONO)

Maxwell: Yes... Right. Thanks.
They've traced the registration of that gun.
Phillips: And?
Maxwell: It's registered with Matthew Gibbs, the Timbers, Chestnut Lane, Lower Chorlton, Surrey.
Phillips: So what are they doing about it?
Maxwell: They're checking him out. They've gone round to his house. They're going to call us back*.
Phillips: It'd be nice if it was all so easy, wouldn't it? The murderer leaves his gun. We trace the owner of the gun and find the murderer!
Maxwell: Do you think it'll be that simple*?
Phillips: No.

(EN EL DESPACHO DEL DIRECTOR DEL HOTEL)

(The manager gives Phillips a list of hotel guests.)

Director del hotel: So I made a list, as you requested*, Inspector, of those people my staff noticed talking to the —er— dead man.

Phillips: Good! So there were three.
Director del hotel: Yes.
Phillips: Maurice Hutchinson.
Director del hotel: A middle-aged* gentleman. He's stayed with us several times before.
Phillips: Do we know where he is now?
Director del hotel: I've no idea. I don't know where he was going.
Phillips: Felicity Curran.
Director del hotel: She left at the same time as Mr Hutchinson.
Phillips: Have you any idea where she is going?
Director del hotel: I believe she was travelling to Munich. She'll be arriving there in about half an hour's time.
Phillips: That leaves us with Alec Lee.
Director del hotel: One of our regulars*. He's an airline pilot. He was seen greeting the dead man.
Phillips: Do we know where he will be in about half an hour's time?
Director del hotel: He'll probably be in bed. In room five two eight. He was booked in* for the night.
Phillips: Ah!

(AL TELEFONO)

Director del hotel: Yes? It's for you, Inspector. Your assistant.
Phillips: Hello... Yes... Oh! Right!

(EN LA HABITACION DE GIBBS)

Phillips: Well?
Maxwell: Matthew Gibbs is not at home. His wife hasn't seen him since this morning, and she doesn't know where he is.
Phillips: Well, my wife hasn't seen me since this morning and doesn't know where I am.
Maxwell: The gun was registered in his name.
Phillips: All right. Do you have a description?
Maxwell: Height, five-ten*. Weight, about eleven stone*. Light brown hair, hazel eyes*. Blue pinstripe* suit—
Phillips: I might have guessed.
Well, we may be no nearer finding the murderer, but we seem to have identified the victim.
Maxwell: Matthew Gibbs.
Phillips: Which leaves us with the interesting thought that he was shot —
Maxwell: Shot with his own gun.
Phillips: With his own gun.

(EN EL AEROPUERTO)

(Joe calls for Billy as Billy is walking along the corridor.)

Joe: Billy, hey Billy. I forgot my notes. No way can I do this interview without my notes. So go back to the office and get it for me, will you?
Billy: There's no time. Zita's arriving in twenty minutes.
Joe: Her plane's late. She won't be here for and hour and a half.
Billy: But... but I don't have a car. She'll be here by the time I get back.
Joe: Take the limo*.
Billy: The limousine?
Joe: Right. But be quick. We'll need it later to take her back to the studio.
Billy: OK. A limousine. Wow!

POP GROUPS

Joe: The world of pop music. Glamorous and exciting. Fame, success, money. That's the name of the game. Making it big. Making it to the top.
Well, that's the image, but what about the reality, huh?
For every group that's going to make it to the top there will be hundreds that won't. Here, in a small central London recording studio, the group Jeremy's Secret are working on their second record. But will they be a household* name in a few years from now?
Les, it's obvious that you play a big part in Jeremy's Secret latest recording. Can you tell me a little bit about your contribution?
Les: I'm going to help them create a master tape from which they can cut a disc. And to do this, we go — we're actually recording on 24-track, so that means we can actually do twenty-four tracks, different sounds that we'll overlay* and build up into the sound that they want.
Joe: Is that pretty normal in the recording process?
Les: You can go from anything from 4-track upwards*, and people do actually create records out of just 2-track tape machines.
Joe: Later, I spoke to members of another rock group, Beat Street. Dale, I'll start with you. Can you tell me, why the name Beat Street for the group?
Dale: That's good question, actually.
Joe: Thank you.
Dale: Well, I mean, we started on the street, you know, we played a few gigs* in —just the local pubs, which— And we were stuck for an idea*, so we just thought of a street band name and we came up with Beat Street, because our songs should get you moving, so—
Joe: Does it say something about the kind of music you play, the name of the group?
Dale: Yeah, I mean — well, the single we have released* is called Beat Street, but the rest of the music has sort of just developed as we've gone along onto other things, you know, moving into different directions, but we've kept the name Beat Street.
Joe: The Manager of Beat Street is Alan Whitehead. Alan, do you see Beat Street as a trend setter*?
Alan: Well, the unique part of Beat Street compared with many— I mean, obviously there are many groups on the circuit. *Beat Street are* original by the fact that they used to play quite a bit of rock and they switched into* sort of rock-disco.

I mean, it's very difficult to categorise any group, but if I were to say that Beat Street are sort of a cross between Average White Band and Police, it's a fair— They play sort of rock to a disco rhythm; they play their own material. They've got quite a unique feel* to the music. As a trend, I suppose what they're playing now is within very much a trend of, if you like— Michael Jackson's gone very much into rock-disco. It's sort of —Yes it's quite— it's quite trendy*, if you like, now, but I think they're unique enough in the fact that they write their own music, that they're always ahead of what's happening. I mean, I think rock-disco— There aren't that many rock-disco acts* like Beat Street.

Otro de los miembros de Beat Street: Each one of us, being five individuals, have got our own taste in music and our own influences. And it's pooling the five together*, which gives you a completely fresh identity, even though we might like current groups that influence the band and be influenced by those, it's the five of us liking different bands which gives us our own identity.

Alan: The way it really works from a management point of view —If a group employs— and it's a group that employs the manager it's not the other way round* —and if they didn't listen to what I say they'd actually be wasting* their time employing me, you know. They pay a commission to me. When they ever make a lot of money, they'll pay out quite a reasonable commission to me, or to my company, and therefore*, if they don't listen to what I say they're wasting that commission. So, by and large*, if you're dealing with sensible* people you work as a partnership. I'm really an extension of the group, the spokesman* in a way, the front person who deals with the people that come into contact with the group. And, yes, we work as a partnership, I suppose.

Joe: What do you want as a group? How do you see your future?

Otro de los miembros de Beat Street: Well, we'd really like to have a successful record, and then from there have the group take off*, you know, and so we could go professional. That's what we'd really like, all of us.

(EN LA OFICINA DE PRODUCCION)

Mrs Belmont: She's here. Zita Starlight is here. There's a big black limousine just pulled up* outside. She'll be here any minute.

Ted: Thank you, Mrs Belmont. We'll look after her.

Mrs B.: I was going to wear a long dress, but I decided this would be more suitable somehow*. What do you think.

Ted: Yes, yes. Very pleasant. Now could you kindly wait—

Mrs B.: Shhh. Listen, I can hear her. She's coming down the corridor. I'll open the door for her. Welcome. Welcome. Welcome.

UNIT 3

I'll give it to you tomorrow!

Cómo hacer ofertas y expresar intenciones

En esta unidad:

Sarah conoce a una adivina y se sorprende con lo que ésta le cuenta.

Sarah hace una entrevista a futuras madres sobre sus hijos. Joe hace un reportaje sobre el metro de Londres.

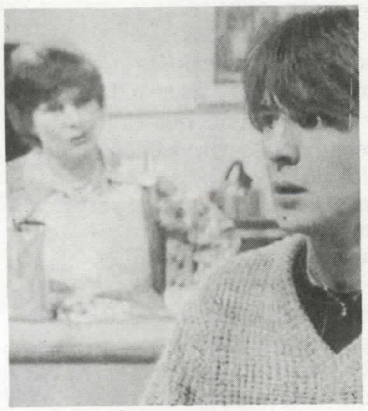
Maxwell y Phillips conocen a la viuda del hombre asesinado en el hotel.

Aprenderá a hacer ofrecimientos y a expresar intenciones.

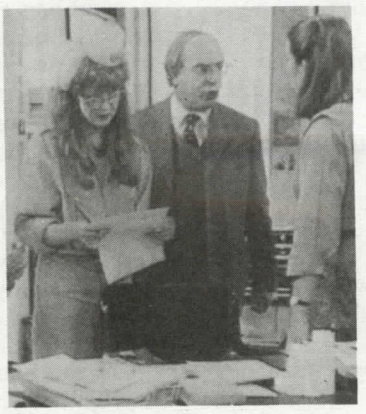
Antes del programa

1 Follow Through

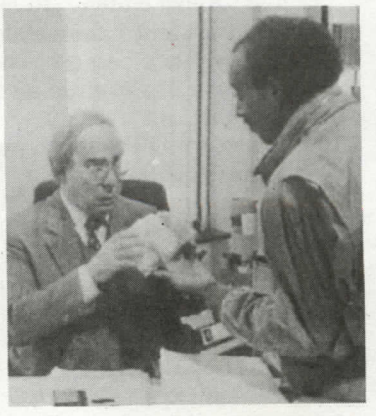
Haga corresponder las cinco frases numeradas que se le ofrecen con las ilustraciones más adecuadas.



A Billy owes Mrs Belmont some money.



B Mr Smith says they're all spending too much. Sarah was going to interview a clairvoyant in Paris, but Ted now tells her she can't.



C Ted decides to sell his car; and gets another parking ticket.

D Billy joins Corinne and Prodip for lunch, uninvited. Prodip isn't pleased!

E Everyone's plans for the weekend are spoilt.

1) You don't mind if I join you, do you?
2) I'll give it to you tomorrow.
3) I've just had an urgent phone call from Mr Smith. I'm afraid we'll be working all weekend.
4) You've just been given a parking ticket.
5) You'll have to find a clairvoyant in London!

I. Aclaraciones sobre el vocabulario

En este programa se emplean las palabras y expresiones siguientes que suponemos pueden resultarles difíciles de entender.

ever *(en preguntas)* alguna vez
debts deudas *(La* **b** *no se pronuncia.)*
I don't know either. Yo tampoco lo sé.
pushed around zarandeado
this fifty pence estos cincuenta peniques *(Se refiere a una moneda de 50 p., por eso se usa* **this** *en singular.)*
it's more trouble than it's worth da más problemas que lo que vale
she's meant to see into the future se supone que ve el futuro
that was Smith era Smith
clairvoyant adivina, clarividente
somewhere in London en alguna parte de Londres
Are you kidding? ¿Estás de broma? *(coloquial)*
stop throwing money down the drain dejar de tirar el dinero (por el desagüe)
drop dejar(lo) caer
Good heavens! ¡Válgame Dios! *(o expresiones semejantes)*
eventually a la larga, antes o después
the 3.30 (race) (la carrera) de las tres y media
nothing easier nada más fácil
gambling juego, apuestas
baked beans judías guisadas
Hold on. Espere un momento.
maternity ward *(sala de)* maternidad
it strikes me as me parece que es
Chicken Marengo pollo con champiñón y tomate en salsa de vino
fancy imaginar *(con ilusión);* ¡Qué sorpresa!
as a matter of fact en realidad
a bit too expensive un poco caro
save ahorrar
You've just been given a parking ticket. Te acaban de poner una multa.
Do you know who he is? ¿Sabes quién es?
telly televisión *(coloquial)*
there's a good film on dan una buena película
stand soportar
I don't care. No me importa.
strength fuerza
upset enfadado, molesto

D 2 Babies

Lea el siguiente resumen del documental preparado por Sarah. Antes de ver el programa, responda las preguntas que se le formulan.

According to a United Nation's estimate*, the world population will have increased to six thousand million by the year 2000. Babies born in Britain nowadays have a longer life expectancy* than those born twenty years ago, but families in Britain are smaller now and so the increase in population is comparatively small. One reason for improved life expectancy is that mothers-to-be* go regularly to classes at their local hospital or clinic. At these classes they learn techniques to help them relax when they give birth*, they are shown how to breast-feed* their babies, and they can talk to other women who are expecting babies.

Dr Jolly specialises in children's health and behaviour*; parents go to him for advice and help on bringing up* children. 'When a child is playing alone,' says Dr Jolly, 'he will get bored very quickly... A child may call quietly for Mummy, but she won't respond until he shouts. So the child thinks that unless* he shouts for his mother, she won't come... It's better to stay with the child when he's playing.' If the mother encourages* good behaviour and ignores bad, the child will drop the bad behaviour because it doesn't get any encouragement. The emphasis today is on helping parents understand what goes on* in a child's mind, and if they do this, as Dr Jolly says, 'Parents can have enormous fun with their children.'

I. Definiciones

Busque en el resumen palabras que signifiquen:

A the length of time a person can expect to live
B the number of people in a country
C women who are expecting babies
D a forecast based on information and statistics

II. Comprensión

Diga si las siguientes afirmaciones son verdaderas **(T)** o falsas **(F)**.

	T	F
A Families in Britain are larger than they used to be.		
B Local hospitals organise classes for mothers-to-be.		
C Parents should leave their children alone when they are playing.		
D Dr Jolly tries to help parents understand their children.		

III. Aclaraciones sobre el vocabulario

estimate estimación, cálculo
life expectancy esperanza de vida
mothers-to-be embarazadas, futuras madres
give birth dar a luz
breast-feed dar el pecho, (dar de) mamar
behaviour conducta
bring up criar, educar
unless a menos que
encourage animar
go on ocurrir
at a much lower rate en menor medida, a menor ritmo
on average por término medio
five years longer cinco años más
smaller than they used to be menores que eran antes

despite increased life expectancy a pesar de (la) mayor esperanza de vida
join in incorporarse
achieve lograr, conseguir
a mother is liable to feel las madres son propensas a creer
on his own él solo
get on continuar
toddler un niño que está aprendiendo a andar
misfortune desgracia
call to llamar (en voz alta, a gritos)
dissect out hacer la disección, analizar en detalle
drop abandonar
term llamar, denominar
far more mucho más
When's it due? ¿Para cuándo lo espera?
look forward to esperar con ilusión

D● 3 London Transport

Lea el siguiente resumen del documental preparado por Joe sobre el metro de Londres y responda las preguntas antes de ver el programa.

London's Underground, usually called 'the tube', is the quickest way of getting about in London*. The fares* used to be expensive, but then they were cut*, with the result that far more people are using the tube than ever before*.

The movement of trains is coordinated in the Central Control room near Euston Station. The Line Controller* has to try to keep the service as close* as possible to the timetable. Many things can go wrong on such a vast network: there are derailments*, closedowns* when a train goes off the tracks*, accidents and so on. What do passengers think of the service? Some say the trains do not run* late enough at night and that the tube does not reach* far enough out into the countryside, but, on the whole*, most passengers are happy with the service.

The tube stations can be cold, bleak* places—something which Gavin, a musician who plays the clarinet in the Underground, thinks is a pity. It is illegal to play music there, but he finds most people* like to hear it. As they pass by they drop money into the hat which lies open on the ground. People like Gavin are known as buskers*, giving a lot of pleasure to the four million passengers who use the tube every day.

I. Comprensión

A What are some of the problems which can occur in the Underground system?
B Is it legal to play music in the tube?
C How many passengers use the tube every day?

II. Aclaraciones sobre el vocabulario

getting about in London moverse por Londres
fares tarifas
cut reducidas
more people... than ever before más gente que nunca
Line Controller Controlador
close próximo, ajustado

derailments descarrilamientos
closedowns cortes, cierres
go off the tracks descarrilar
run funcionar
reach alcanzar, llegar
on the whole en conjunto
bleak sombrío
most people la mayor parte de la gente
busker músico ambulante
in spite of a pesar de
in the event of en caso de
date back to retrotraerse
by-law ley local, de ámbito limitado
supportive que da apoyo
most people would rather hear music than... la mayor parte de la gente prefiere oír música que...
The escalators are fairly reliable. Las escaleras mecánicas son bastante seguras.
They very seldom break down. Rara vez se estropean.
mess about dar «la lata»
There's almost bound to be a train waiting. Es casi seguro que hay un tren esperando.
actual real, auténtico
relating to referido a, relativo a
the cheaper one can sell any item, the more people want it cuanto más barato se venda un producto más gente lo quiere (**item** = artículo, producto)

Ejercicios de comprensión sobre los documentales

En su documental, Joe pregunta a un pasajero del metro qué cambios o mejoras en los servicios le gustaría que se introdujeran. Escuche en la cassette las respuestas del pasajero y conteste entonces si las siguientes frases con ciertas **(T)** o falsas **(F)**.

A Epping is near the centre of London. **T** **F**
B Epping is not on the Underground route. **T** **F**
C Trains stop going to Epping too early. **T** **F**

Conundrum

En el tercer episodio de *Conundrum,* Maxwell y Phillips se entrevistan con la Sra. Gibbs. Le hacen diversas preguntas sobre su marido, sus costumbres, su viaje, el arma que llevaba el día que fue asesinado, etc. Pero sus respuestas no parecen darles nuevas pistas.

Antes de ver el programa, estudie atentamente el resumen ilustrado que le ofrecemos en la página siguiente y consulte las aclaraciones sobre el vocabulario.

I. Aclaraciones sobre el vocabulario

disturb molestar
constable policía
He was shot. Le dispararon.
travel abroad viajar al extranjero
food company empresa de alimentación
own tener, poseer
shooting club club de tiro
set off salir
the same as usual lo mismo que siempre
desk mesa (de trabajo, de despacho)
Would you mind if we were to take a look at it? ¿Le importaría que le echáramos un vistazo?
robbery robo

CONUNDRUM 3
The story so far . . . Maxwell and Phillips have identified the murdered man. He is Matthew Gibbs, and he was shot with his own gun. They go to see Mrs Gibbs at her home.
MRS. GIBBS? I'M DETECTIVE CHIEF INSPECTOR PHILLIPS AND THIS IS DETECTIVE CONSTABLE MAXWELL.
COME IN.
On the windowsill there is a photo of Mrs Gibbs and her husband.
Maxwell and Phillips begin to interview Mrs Gibbs.
MRS. GIBBS, I KNOW THIS MUST BE A DIFFICULT TIME FOR YOU BUT WE'LL HAVE TO ASK YOU A FEW QUESTIONS. YOU'VE BEEN TOLD THE CIRCUMSTANCES OF YOUR HUSBAND'S DEATH?
HE WAS SHOT IN A HOTEL NEAR THE AIRPORT.
WE'D LIKE TO KNOW WHERE HE WAS GOING FROM THE HOTEL --- DID HE TRAVEL ABROAD MUCH? HE WAS A REPRESENTATIVE FOR A FOOD PROCESSING COMPANY, WASN'T HE?
YES, BUT HE NEVER TRAVELLED ABROAD ON BUSINESS.
I KNEW HE OWNED A GUN. HE WAS A MEMBER OF A SHOOTING CLUB.
BUT HE DIDN'T TAKE IT WITH HIM WHEN HE LEFT HOME.
Maxwell goes over to Gibbs' desk to search through it, while Phillips continues to question Mrs Gibbs.
MRS GIBBS, DID YOUR HUSBAND HAVE ANY ENEMIES?
WELL, HE MUST HAVE HAD SOME ENEMIES, MUSTN'T HE? I MEAN SOMEONE SHOT HIM, DIDN'T THEY?
DO YOU KNOW HOW MUCH MONEY YOUR HUSBAND WAS CARRYING?
NO. DO YOU THINK IT WAS ROBBERY? THAT SOMEONE KILLED HIM FOR A FEW POUNDS?
I REALLY DON'T KNOW.
Maxwell finds Gibbs' passport. Phillips is surprised that Gibbs did not take it with him to the airport.
Maxwell and Phillips leave.
Mrs Gibbs watches them leave. And from over the road, her neighbour, Mrs Taylor, is watching them too, with great interest.
Mrs Taylor picks up her little dog.
WHY DID HE LEAVE HIS PASSPORT AT HOME?
EITHER HE FORGOT IT OR HE WASN'T PLANNING TO GO ABROAD.
SOMEONE WAS COMING TO MEET HIM PERHAPS. AND HE WASN'T LOOKING FORWARD TO THE MEETING; HE TOOK HIS GUN WITH HIM.
SO WHAT WAS HE DOING AT THE HOTEL?
They drive away in the police car.
WE COULD TELL THEM A THING OR TWO, COULDN'T WE? WE COULD TELL THEM A FEW THINGS ABOUT THAT NICE MRS GIBBS, COULDN'T WE?
What does she know about Matthew Gibbs? You'll find out in Episode 4!

Durante el programa

Le ofrecemos a continuación cuatro frases referidas al presente episodio de Follow Through. Deberá usted leerlas con atención antes de ver el programa e intentar contestarlas cuando lo vea por primera vez. En cada caso, tendrá que elegir el final de la frase que mejor se corresponda con el desarrollo del programa.

A	This unit takes place on a	1) Friday.	2) Saturday.
B	Mme Pirozhnaya lives in	1) Marseille.	2) Paris.
C	The clairvoyant has a	1) computer.	2) crystal ball.
D	The man in the corner in the restaurant is	1) an electrician.	2) a musician.

Después del programa: Explicaciones

1 Cómo hacer ofrecimientos *I'll...*

Para ofrecernos a hacer algo generalmente utilizamos el futuro con *will*. Lea y después escuche los siguientes ejemplos tomados del programa:

Ted: *Oh, Billy. Put this fifty pence in the parking meter for me, there's a good lad.*
Billy: *That's against the law, Mr Stenhouse. If I'm caught I'll be put in prison for hundreds of years.*
Sarah: *Don't worry, Billy. I'll visit you every twenty-five years!*

(Suena el teléfono.)

Joe: *I'll get it.*

Tanto Sarah como Joe utilizan el futuro para hacer ofrecimientos: *I'll visit you; I'll get it.*

2 Cómo expresar intenciones *I'll; I'm going to...*

Lea y después escuche los dos ejemplos que se ofrecen a continuación en su cassette. En ambos casos se trata de una conversación entre una señora y su marido que está a punto de salir hacia el supermercado.

A *Wife:* *Oh, and we haven't got any sugar.*
Husband: *That's all right. I'm going to get some.*

B *Wife:* *Oh, and we haven't got any sugar.*
Husband: *All right. I'll get some.*

En ambos casos, el marido expresa su intención de comprar azúcar. Pero observen que en el primero usa *going to* y en el segundo el futuro *(will)*.
En el primer caso se usa *going to* porque ya tenía previamente decidido comprar azúcar. Sabía que no quedaba y ya pensaba comprar.
En el segundo caso, se usa el futuro porque el marido acaba de decidir comprar azúcar. No sabía previamente que no quedaba suficiente y, cuando su mujer se lo dice, decide comprar.

Estudie con atención los siguientes ejemplos de estos dos usos. Billy está en la cantina y se queja del té:

Mrs Belmont: When you learn to pay your debts, I'll learn how to make a good cup of tea.
Billy: Oh. I'd forgotten about that. Five pounds, isn't it? I'll give it to you tomorrow.

Billy acaba de decidir (promete) pagar su deuda con la Sra Belmont el día siguiente.

Otro ejemplo:

Billy: I'm not going to be pushed around any longer.

Billy ya tiene totalmente decidido que no se va a dejar zarandear, no va a permitir que los demás le traten con poco respeto.

Se usa también el futuro para expresar deducciones con un alto grado de probabilidad en el futuro. En estos casos es frecuente introducir dichas oraciones con *if* o *when:*

If the parent encourages good behaviour, the child will drop bad behaviour.
When a child gets bored he will shout for his mother.

2.1 Ejercicio: escriba frases

Escriba frases en las que exprese sus intenciones o en las que haga ofrecimientos a otras personas en las siguientes situaciones. Emplee *going to* o *will* según convenga, y las palabras que se dan entre paréntesis.

A Someone says «Brr...it's cold in here!» Offer to close the window. *(close...window)*

B You can't decide where to go for your holiday next year. Suddenly, you have an idea! *(go...Spain!)*

C You decided a few weeks ago to go to Italy for your holiday next year. Tell a friend about your intention. *(go...Italy)*

D You see someone trying to lift a heavy box. What do you say? *(carry...for you)*

3 Cómo pedir comida en un restaurante *I'll have...*

También utilizamos el futuro para pedir comida o bebida en los restaurantes. Escuche el siguiente ejemplo, tomado de *Follow Through*, y repita en las pausas. Observe que tanto Corinne como Prodip utilizan *will* para pedir la comida.

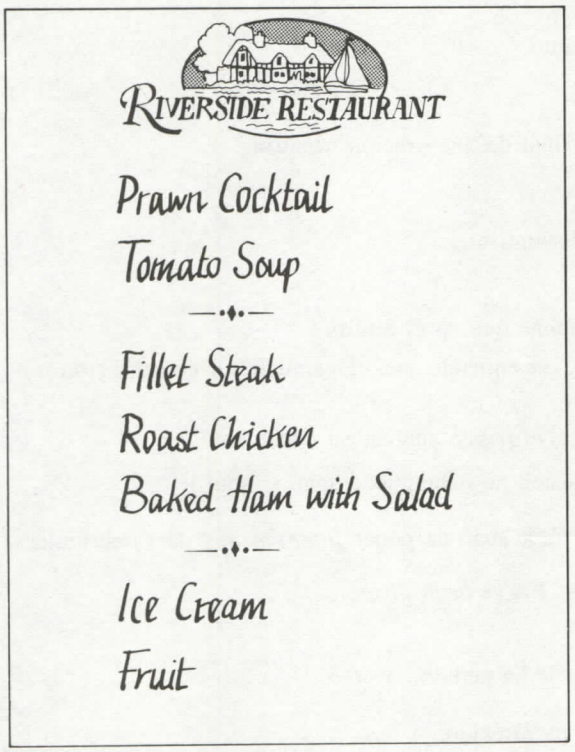
Escuche y repita:

Prodip: I'll take the Chicken Marengo, please. What about you, Corinne?
Corinne: I'll have the same, thank you.
Pierre: Very good. Something to drink?
Corinne: Yes. We'll have a large bottle of mineral water.

En inglés británico *I'll have* es más frecuente que *I'll take.*

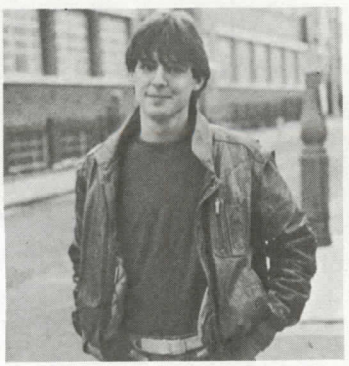
3.1 Ejercicio: complete las frases

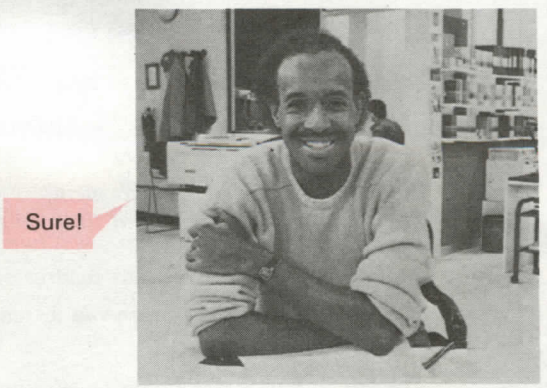
Imagine que va a comer con su amigo John a un restaurante. Fíjese en el siguiente menú y rellene los espacios en blanco del diálogo a continuación.



Waiter: Excuse me, are you ready to order, yet?
You: Yes, please. . . . . , John?
John: Oh, ... the same, please.
Waiter: And would you like a dessert?
You: Yes, please. . . . . .
John: No, thanks—but . . . . . cup of coffee, if that's possible.

4 Sure!





Sure se emplea en inglés americano como equivalente a *Yes*. Cada vez se va empleando con más frecuencia en inglés británico coloquial.

5 Otras expresiones y construcciones de interés

1. **Will you ever learn how to make a good cup of tea?** ¿Aprenderá alguna vez a hacer una buena taza de té?

   Ever en preguntas equivale a «alguna vez».
   Have you ever been to India? ¿Ha estado alguna vez en India?
   Lo hemos visto también en la frase coloquial:
   I'm ever so fond of it. Me gusta tanto, tanto.

2. **I don't know either.** Yo tampoco lo sé.

   Note la posición de *either* en este valor, al final de una oración negativa.
   I can't see Barbara either.
   I haven't been to Japan either.

   También lo hemos visto como conjunción disyuntiva:
   Either...or = O...o

3. **She's meant to see into the future.** Se supone que ve el futuro.

   La frase *meant to* equivale a «se supone que», «se entiende que». Es similar a la construcción *supposed to,* que ya hemos visto anteriormente.

   You are not meant to park your car here. No puede aparcar su coche aquí.

   (Traducción alternativa: Se entiende que usted no debe/puede aparcar aquí.)

4. **You've just been given a parking ticket.** Te acaban de poner *(literalmente,* dar) una multa.

   Note la construcción utilizada para la pasiva: *You've been given.*
   Otros ejemplos:

   He's been asked to speak after dinner. (Se le ha pedido...)
   She's been given a prize. (Se le ha dado...)
   He's been offered a very good job. (Se le ha ofrecido...)

5. **Do you know who he is?** ¿Sabes quién es?

   Observe atentamente el orden de palabras en una pregunta indirecta:

   Do you know | *where they live?*
   | *what time it is?*
   | *what it is made of?*
   | *how long he's been there?*

6. **Would you mind if we were to take a look at it?** ¿Le importaría que le echáramos un vistazo?

   La frase *Would you mind if...?* se traduce por «¿Le importaría que...?» o «¿Le importa que...?»
   Otros ejemplos:

   Would you mind if I go with them?
   Would you mind if we stay a little longer?

7. **a mother is liable to feel** las madres son propensas a creer (sentir) que...

   to be liable to = ser propenso/a a, tender a, tener probabilidad de
   Otros ejemplos:

   I've got to hurry! I'm liable to miss my train.
   My boss is liable to get angry if I'm late again.

8. **Look(ing) forward to (something).** Esperar algo con interés.
Si esta frase va seguida de un verbo, éste va en la forma en-*ing*.
Por ejemplo:

Looking forward to hearing from you.

9. **Most people would rather hear music.** La mayor parte (mayoría) de la gente prefiere oír música.

most = la mayor parte, la mayoría
most members of the club
most teachers

would rather = preferiría(n)
I'd rather go with them than stay here.
He'd rather be an office boy than a park keeper.

10. **There's almost bound to be a train waiting.** Casi con seguridad hay un tren esperando.

bound to = seguramente, casi con seguridad, no tener más remedio que...

You're bound to do that before tomorrow.
(Seguramente lo harás antes de mañana. No tienes más remedio que hacerlo antes de mañana.)

He's bound to work late next Friday.
(Casi con seguridad, sin remedio, va a trabajar el viernes hasta tarde.)

11. **The cheaper one can sell any item, the more people want it.** Cuanto más barato se venda un artículo, más gente lo quiere.

En inglés la construcción española «cuanto + *comparativo*» se construye con dos comparativos:
The more...the more (Cuanto más... más)
The bigger... the better (Cuanto más grande... mejor)
The more difficult... the more interesting (Cuanto más difícil... más interesante)

Resumen del contenido

En esta unidad ha aprendido:

1. A utilizar el futuro (con *will)* cuando se ofrezca para hacer algo:

   I'll carry that box for you.

2. A utilizar *will* para indicar sus intenciones cuando se haya decidido a hacer algo:

   Oh look! It's raining. I'll take my umbrella.

   Y a usar *going to* para expresar sus intenciones cuando ya está usted totalmente decidido:

   We haven't got any coffee.
   I know. I'm going to get some.

3. A utilizar *will* para pedir comida y bebida en un restaurante:

   I think I'll have steak, with chips and tomatoes.

4. *Sure* (inglés americano) = *Yes* (inglés británico)

Actividades complementarias

1 Babies

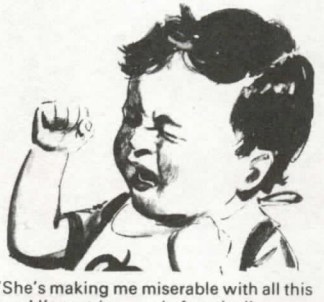
Lea la historia que adjuntamos en la que se dan consejos a los padres. A la vista de ella, decida cuáles de las afirmaciones, ofrecidas a continuación, dan buenos consejos y cuáles malos.

Once upon a time . . .

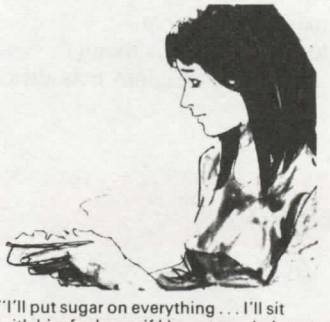
"I'm not hungry . . . this time. I'll eat more next time she brings it . . ."

"He's not eating ! He'll get ill ! He must eat ! I'll have to coax him . . ."

"Please, for Mummy ! To please me ! You *must* take it . . . I'll tell you a story . . . *please* . . ."



"She's making me miserable with all this fuss ! I'm getting a pain from it all . . . I *won't* eat !"



"I'll put sugar on everything . . . I'll sit with him for hours if I have to . . . he's *got* to eat my food !"

"I'm getting to like this game ! Hours she spends with me ! I'll eat what I need, of course, but oh, boy, will I take my time over it !"

"Hey, come on ! Where's the fuss and nagging ? You started this game . . . now keep it up. I'll scream and sulk if you don't sit with me !"

"Now she's got you playing ! Don't tell her that if she took no notice I'd eat anyway . . . I get hungry, after all ! Just play the game like her . . . next week we'll get grandma going on it, too . . ."

"I've won, I've won ! I'm the boss here ! They all worry about me and my eating. It's the greatest game there is !"

and they all lived miserably ever after

MORAL :

Never fight with a child about food :
remember, no healthy normal child ever starved itself yet !

GOOD ADVICE	BAD ADVICE

A Always make a child eat everything you give him.
B Don't worry if a child doesn't eat everything you give him.
C Put lots of sugar on a child's food to encourage him to eat it.
D If a child won't take food from his mother, then his father ought to feed him.

2 London Transport

Lea la información que se incluye a continuación y responda las preguntas que se le formulan.

Bargain Tickets

CHEAP DAY RETURN Shopping, sightseeing, visiting relatives? Buy a Cheap Day Return and save up to a third on a normal return ticket. Travel any day, any time (except before 10 am Mondays to Fridays) – right up until the last train. And remember, if you have a ticket to a Central Zone station you can return from any station within that Zone at no extra charge.

SUNDAY FARES Travel by Underground on Sundays and Public Holidays and take advantage of the bargain Sunday fares. Under 16s pay even less, so why not make it a family day out?

Full details of these and other London Transport Bargain Tickets available from any Underground station or ring 01-222 1234 any time, day or night.

A Can you buy a Cheap Day Return ticket on Saturdays?
B Can you buy a Cheap Day Return ticket at 08.00 on Thursdays?
C If your normal return ticket costs £1.20, what is the least a Cheap Day Return ticket will cost?

Guiones completos del programa

FOLLOW THROUGH

(EN LA CAFETERIA)

(Billy and Mrs Belmont are in the cafeteria. Billy takes a sip of tea and pulls a face.)

Billy: Oh, Mrs Belmont, will you ever* learn how to make a good cup of tea?

(He walks away and sits down at one of the tables.)

Mrs Belmont: When you learn to pay your debts*, I'll learn how to make a good cup of tea.
Billy: Oh. I'd forgotten about that. Five pounds, isn't it?

(Mrs Belmont nods.)

I'll give it to you tomorrow.
Mrs Belmont: Tomorrow's Saturday. You won't be here tomorrow.
Billy: Oh, that's right. Monday. I'll let you have it on Monday.
Mrs Belmont: I'll believe that when I see it.
Billy: *(To camera)* I know what you're thinking. You're thinking, what's a clever person like me doing in a place like this? Well, quite honestly, I don't know either*. But I tell you one thing: I'm not going to be pushed around* any longer. The next time someone shouts at me, I'll... I'll tell them to wait until I'm ready.
Ted: Billy!

(Billy leaps up and rushes from the canteen.)

Billy: Yes, Mr Stenhouse. Sorry, Mr Stenhouse Coming, Mr Stenhouse.

(EN LA OFICINA DE PRODUCCION)

(Sarah and Joe are typing. Prodip is going through some papers. Billy rushes in.)

Ted: Oh. There you are, Billy. Put this fifty pence* into the parking meter for me, *(handing Billy some money)* there's a good lad.
Billy: That's against the law, Mr Stenhouse. If I'm caught I'll be put in prison for hundreds of years.
Sarah: *(Without looking up from her typing.)* Don't worry, Billy. I'll visit you every twenty-five years.
Billy: Oh!
Ted: I think I'll have to sell that car. It's more trouble than it's worth*.
Sarah: So's Billy.

(Joe's telephone rings and he picks up the receiver.)

Joe: Follow Through Production Office.

(Corinne walks over to Ted who is standing in front of Sarah's desk.)

Corinne: *(Looking at her notebook.)* We were going to take a decision on Madame Pirozhnaya, the clairvoyant. Is she taking part in the programme or not? *(She looks at Ted, Ted looks at Sarah, who carries on typing.)* I wish somebody would tell me. *(She walks over to Prodip's desk.)*

Prodip: She'll tell you herself if you ring. After all, she's meant to see into the future*, isn't she?
Joe: *(On the telephone.)* Sure. I'll tell him. Yes.
Sarah: I'm meeting her next week. I don't think we can make a decision until then.
Joe: *(On the telephone.)* OK. Sure. Bye! *(He puts down the receiver.)*
Ted: *(To Corinne.)* Now where does this Madame Piro... Where does she live?
Corinne: Oh, in some elegant town house in—
Ted: Fine.
Corinne: In Paris.
Ted: What?
Joe: Ted, that was Smith* on the phone. He says we're spending too much money.
Ted: Oh, wonderful. That's all I need. Sarah. You're not going to Paris. It'll cost a fortune.
Prodip: You know, they do say that Madame Pirozhnaya is the best clairvoyant* in Europe.
Ted: Well, that's all right. Sarah's going to find the second-best clairvoyant in Europe, today, somewhere in London*.
Joe: Are you kidding*?

(Ted stomps over to Joe's desk.)

Ted: Now look, Joe. I want people to stop throwing money down the drain*.
Billy: Oh, Mr Stenhouse.
Ted: That is it now, Billy?
Billy: You know that fifty pence you gave me. Well, I dropped* it.
Ted: Well?
Billy: Down a drain.
Prodip: Drains. Parking meters. Clairvoyants. Is this an office or a circus?
Joe: It's a circus.

(Everyone races around the office completing their jobs to the accompaniment of circus music.)

(EN CASA DE LA ADIVINA)

(Sarah and the clairvoyant enter the living room. The clairvoyant sits down. Sarah remains standing.)

Sarah: Don't you have a crystal ball? You'll need a crystal ball, you know.
Adivina: Crystal ball? Don't make me laugh.

(The clairvoyant laughs and removes a white cover from a squarish object near her chair. It is a computer.)

Sarah: Good heavens*. *(She sits down.)* A computer.
Adivina: That's right. Eventually* every clairvoyant will have one of these. I'm years ahead of my time, you know.
Sarah: But... what kind of things can you predict with a computer?
Adivina: Lots of things. Lots and lots of things. For instance, is it going to rain tomorrow?
Sarah: And is it?
Adivina: Oh, I don't know. I haven't seen the weather forecast yet.
Sarah: Er... what else can you predict?
Adivina: Let me see. Ah yes. What will the President of the United States have for supper the day after tomorrow?

(Sarah is becoming irritated.)

Sarah: I don't know. What will the President of the United Sates have for supper the day after tomorrow?
Adivina: Something to eat. He always has something to eat for supper.

(The clairvoyant picks up a newspaper.)

Ah, now here's something you'd like to know. Which horse will win the 3.30* at Newmarket on Monday?
Sarah: And, you can predict that?
Adivina: Nothing easier*. Only I never tell anyone about it, because I don't believe in gambling*.
Sarah: Well your computer isn't very useful, is it?
Adivina: Oh, yes it is, dear.

(The clairvoyant beckons Sarah towards her. Sarah goes round to sit beside her and looks at the computer screen. The clairvoyant presses a button.)

Sarah: *(Reading from the screen.)* One pound of coffee, two pounds of sugar, two tins of baked beans*, one packet of chocolate biscuits. But this is a shopping list.
Adivina: That's right. Tomorrow's shopping list. I always like to know exactly what I'm doing tomorrow. I suppose that's why I'm such a good clairvoyant.
Sarah: Yes. I see. *(Sarah stands up to leave and turns to clairvoyant.)* Thank you very much for talking to me, but I'm afraid—
Adivina: It's a pleasure, dear. Don't mention it.

(She starts.)

Oh, oh. Hold on*. Don't move. I think I can see something in your future. Yes... very soon you will be in a hospital maternity ward*.
Sarah: *(Shocked)* What?
Adivina: I can see babies in your life. Very soon.

BABIES

(Sarah visits a maternity hospital.)

Sarah: According to United Nations estimates, by the year 2000 the world population will have increased to six thousand million. In Britain, however, the population is increasing at a much lower rate*. Today, a baby born in Britain will live, on average*, almost five years longer* than a baby born twenty years ago. But families in Britain are smaller than they used to be*, which is why, despite increased life expectancy*, the increase in population is comparatively small.

(Sarah is with a breast-feeding class at the ante-natal clinic. She talks to a mother who is demonstrating to the women in the class, with her baby.)

Sarah: And this is...?
Una madre: Cecilia.
Sarah: Cecilia. How old is she?
Madre: She's three months. She was three months last Saturday.
Sarah: Did you have her here at this hospital?
Madre: No. In the West London, Hammersmith. But I'm here as part of this discussion group, because Linda asked me to come along and join in*.

(Sarah talks to Dr Hugh Jolly, a consultant paediatrician.)

Dr Jolly: I want the parents to know a great deal about bringing up children.
Sarah: How will this be achieved*? By encouraging parents to watch their children and how they respond day by day?
Dr Jolly: So often a mother is liable to feel* «He's playing quietly on his own*. I can get on with my work,» and so she's not with her child. The result is that the child very quickly becomes bored, playing on this own, particularly if he's a toddler* sort of age. And that —mothers need to know that, although they shouldn't necessarily be doing anything, they need to be with their child because this encourages him whether he's painting or whether he's making things or whatever it may be.

The greatest misfortune* is if a mother is, say, working in the kitchen, her child wants her and just quietly calls to* Mummy, but she doesn't respond until he shouts. And then, when he shouts, she comes. So, in effect, she's said to him «Unless you shout at me, I won't come.» And then she comes to me and says «I've got a child who's always shouting», and as one dissects it all out*, you find that in effect she's trained him to shout.

So, it's an example of the basic thing, that you

encourage the behaviour you want. You respond to it. And in this instance, the child playing quietly, you are with him, either playing or just watching or saying, «Isn't that clever of you!» And the child then plays a lot and becomes very constructive. And you don't do things about the behaviour you don't want. And consequently, since children want to please their parents, they do the one that gets a good result and encouragement, and they drop* the other one. And this is what we term* «behaviour modification».

Now, as a result of far more* emphasis on making sure that people do understand what goes on in a child's mind, parents can have enormous fun, because they see how they can influence their child in an indirect way.

(Sarah talks to a group of women at the ante-natal clinic.)

Sarah: Will this be your first baby?
1.ª Mujer: Yes. First baby.
Sarah: When's it due*?
1.ª Mujer: The end of November.
Sarah: You must be looking forward to* it.
1.ª Mujer: Very much. Getting a bit nervous now. But looking forward to it, very much.

(Sarah turns to two other women.)

Sarah: What about you two? Will it be your first baby?
2.ª Mujer: Yes.
3.ª Mujer: Yes.
Sarah: How will you feed the baby?
3.ª Mujer: Well, I'm hoping to breast-feed mine.
2.ª Mujer: Yes. I'd like to breast-feed as well.
Sarah: You've both been —well, all of you've been to breast-feeding class here this afternoon.
Las dos mujeres a la vez: Yes.
Sarah: Do you find it helpful?
3.ª Mujer: Yes, very. Very helpful.
2.ª Mujer: Especially seeing a mother breast-feed the child herself as well. That was very beneficial. Well, I thought it was anyway.

(Sarah watches, as a nurse instructs women practising relaxation at an ante-natal clinic.)

Enfermera: Right, now that you've practised your relaxation, I'm just going to come round and check to see how well relaxed you are.

(EN LA OFICINA DE PRODUCCION)

(Ted and Sarah are in the viewing area watching the end of the babies documentary.)

Ted: Very nice, Sarah. Yes, I like it.
Sarah: So do I. But next time can I do something quite different? Something about politics or economics, or—
Ted: What's wrong with doing a report about babies? It strikes me as* the perfect subject for a woman.
Sarah: Exactly.

(EN EL RESTAURANTE)

(Prodip and Corinne are seated at a table. Pierre, the restaurant owner, is taking their orders.)

Prodip: I'll take the Chicken Marengo, please. What about you, Corinne?
Corinne: I'll have the same, thank you.
Pierre: Very good, Monsieur. Something to drink?
Prodip: Let me see.
Corinne: Yes. We'll have a large bottle of mineral water. *(She hands the menu to Pierre.)*
Pierre: Very well, Monsieur.

(Pierre stomps off into the kitchen.)

Prodip: This is nice, isn't it, Corinne? A quiet little lunch for two. Just you and me.
Billy: Hello.

(They both look up and see Billy standing there.)

Fancy* meeting you here.

(Billy sits down beside Corinne.)

You don't mind if I join you, do you?
Prodip: As a matter of fact*, Billy—
Billy: Thanks. I don't normally eat here. It's a bit too expensive* for me.
Corinne: That's all right. Prodip's paying.
Billy: I'm having the most terrible day.
Prodip: Yes. Yes, I know what you mean.

(EN LA OFICINA DE PRODUCCION)

(Ted is sitting at his desk.)

Joe: *(Knocking on the door of Ted's office.)* Hi, Ted.

(Joe walks over and sits against Ted's desk.)

Ted: I've just worked out that if I sell my car I'll save* fifteen pounds a week.
Joe: Twenty-five pounds a week.
Ted: Eh?
Joe: You've just been given a parking ticket*.

(Joe hands Ted his parking ticket.)

THE LONDON UNDERGROUND

(Joe is at Charing Cross Underground Station.)

Joe: Anyone who wants to get from one part of London to another as quickly as possible will probably decide to take the Tube, the London Underground.
In spite of* the cost of fares, the Underground is

still the most important part of London's public transport system.

(Joe in the Central Control Room.)

Joe: In the Central Control Room near Euston Station, the movement of the trains is co-ordinated. If anything goes wrong, this is where quick decisions will have to be taken.

1.º Controlador: This is the Line Controller's panel. His primary job is to keep the service as near as possible to the timetable. Now, in the event of* a serious incident or a major closedown, such things as derailments, person under a train —that sort of incident— then, after the incident, it's his primary job to get the service back onto the timetable as soon as he possibly can.

(Joe talks to a busker — A musician playing in an underground station.)

Joe: What are you called?

Gavin: Gavin.

Joe: Gavin, let me ask you a few questions. You're not allowed — you're not supposed to play music in the Underground, are you?

Gavin: No, it's illegal. Everywhere.

Joe: Why? Why is that?

Gavin: Well, I mean, officially it dates back to* a by-law* made in the fifties. I don't know. Ideologically, I don't think there's any reason at all.

Joe: How do you think most of the passengers who pass by feel about what you do?

Gavin: I think they're very supportive*, by and large. I think most people would rather hear music than* walk into a tunnel which is bleak and cold and empty.

(Joe talks to a station master.)

Vigilante: The escalators are fairly reliable*. They very seldom break down*. When one is stuck, it's usually boys —you know, school boys, or football people messing about*. But if one did stop, I would advise the supervisor and he would report to the engineers.

(Joe talks to a woman passenger.)

Joe: How often do you use the Underground?

1.º Pasajero: Well, every day at the minute. Every day, I think. Yes.

Joe: What do you think about it? I mean—

1.º Pasajero: It's very good.

Joe: Yes? Why? I mean, what is it —what kind of service does the Underground give you?

1.º Pasajero: It gives you service —a very good service. You go down to your local Underground and there's almost bound to be a train waiting*.

(Joe is with another Line Controller in the Central Control Room.)

Joe: What kind of rules and regulations does the actual* driver of the train have to follow?

2.º Controlador: Well, the driver's got to accept the signal for —well, the signal relating to* the route where he's supposed to go. If his signal is wrong, then he just stops, and then he will contact me and I will tell him what to do after that.

It is possible that a driver could get a wrong signal. Then the responsibility is his to stop at that signal and not to move until I give him the instructions to do so.

(Joe is with a ticket inspector.)

Inspector: Well, I think, like everything else in life, the cheaper one can sell any item, the more people want it*. And certainly on the Underground, the cheaper fares have increased our traffic enormously.

(Joe talks to another passenger.)

Joe: If you were in charge of London Transport, what kind of changes or improvements would you make in the system?

2.º Pasajero: That's interesting. I'd like it to reach out a bit further into the countryside, for a start. I live fairly well out, up towards Epping, and the route out there is very useful to us if we want to go into the evening theatre or cinema, but it just doesn't run late enough in that sort of area. So if it was to be improved in that direction, obviously that's one of the things I'd look for.

(EN EL RESTAURANTE)

(Corinne, Prodip and Billy are at lunch.)

Corinne: *(To Billy)* But how can you be so sure he's a musician?

(She looks at someone sitting at another table.)

Billy: Because of his long, delicate hands. *(Billy looks at the man, too.)* He's probably a pianist. Or maybe a violinist.

Prodip: Sherlock Holmes, you amaze me. How do you do it?

Billy: It's just my natural talent. I think one day I'll be a detective. I've always wanted to be a detective.

Prodip: Oh, does that mean you're going to resign?

Billy: I'll resign when I'm ready to resign, Prodip. *(Looking at the man again.)* Look. He's wearing a new shirt. I expect he's meeting a beautiful woman this afternoon. He'll take her to the park and play her Mahler's violin concerto.

Prodip: Mahler didn't write a violin concerto.

Billy: Didn't he? Well, he'll probably write one soon.

(Pierre enters.)

Prodip: Pierre. That man over there. Do you know who he is*?

Pierre: Oh. He's my cousin from Marseille. He's an electrician.

Prodip: I see. And is he meeting a beautiful woman this afternoon?

Pierre: Oh no, Monsieur. He's repairing my television this afternoon.

(Pierre goes over to greet his cousin.)

Prodip: Thank you, Pierre.

(Prodip raises his glass and smiles.)

(EN LA OFICINA DE PRODUCCION)

(Billy takes a videocassette from a shelf in the viewing area, puts the cassette into the machine and sits down to watch «Conundrum».)

CONUNDRUM: EPISODE 3

(A LA ENTRADA DE LA CASA DE GIBBS)

(Phillips and Maxwell drive up to Matthew Gibb's house and get out of their car.)

Phillips: There aren't any children, are there?

Maxwell: She didn't mention any.

(Mrs Joyce Taylor calls out to them from the other side of the road.)

Mrs Taylor: Excuse me! Hello! *(As they turn towards her)* Excuse me!

Phillips: Yes?

Mrs Taylor: *(Crossing the road.)* It's Mrs Gibbs you want, isn't it?

Phillips: Yes.

Mrs Taylor: Well, she's had some very bad news, and really she shouldn't be disturbed*.

Phillips: Thank you. We know about that.

Mrs Taylor: Oh. You're not the press, are you?

Phillips: No.

(Phillips and Maxwell leave her. They go to the front door and ring the bell. Mrs Jenny Gibbs opens the door.)

Phillips: Mrs Gibbs?

Mrs Gibbs: Yes?

Phillips: I'm Detective Chief Inspector Phillips and this is Detective Constable* Maxwell.

Mrs Gibbs: Come in.

Phillips: Thank you.

(They go into the house.)

(EN CASA DE GIBBS)

(Mrs Gibbs leads Phillips and Maxwell into the sitting room.)

Mrs Gibbs: Do sit down.

Phillips and Maxwell: Thank you.

(They sit down.)

Phillips: Mrs Gibbs, I know this must be a difficult time for you, but we'll have to ask you a few questions.

Mrs Gibbs: Of course.

Phillips: You've been told the circumstances of your husband's death?

Mrs Gibbs: He was shot*. In a hotel near the airport.

Phillips: Yes.

(Mrs Gibbs puts her head in her hands, then looks up.)

Mrs Gibbs: Oh, I'm sorry. I'm sorry.

Phillips: Now we don't know where he intended going from the hotel. Can you tell us something about that?

Mrs Gibbs: No.

Phillips: Did he ever mention any particular foreign country or...?

Mrs Gibbs: No.

Phillips: Did he travel abroad* in the course of his work? He was a representative for a food company*, wasn't he?

Mrs Gibbs: Yes. But he never travelled abroad on business.

Phillips: Was he ever away for long periods of time?

Mrs Gibbs: Two, three, four days sometimes.

Phillips: Did you know he owned* a gun?

Mrs Gibbs: Yes. He was a member of a shooting club*.

Phillips: As far as you know, did he ever take this gun with him when he went away from home?

Mrs Gibbs: No.

Phillips: When he set off* yesterday—

Mrs Gibbs: Yes?

Phillips: Did he tell you where he was going?

Mrs Gibbs: No.

Phillips: Did he seem different?

Mrs Gibbs: Different? Not — No. He was the same as usual*.

Phillips: But did he seem worried, as if he'd got something on his mind?

Mrs Gibbs: No.

Phillips: Mrs Gibbs, did your husband have a desk*?

Mrs Gibbs: Yes. Over there.

(Maxwell goes to the desk.)

Phillips: Would you mind if we were to take a look at it*?

Mrs Gibbs: No. Please.

Phillips: Mrs Gibbs, did you husband have any enemies?

Mrs Gibbs: Well, he must have had some enemies, mustn't he? I mean, someone shot him, didn't they?

Phillips: Yes. I mean, was there somebody who might have had a reason for shooting him?

Mrs Gibbs: Nobody. Oh, I'm not saying that he was perfect. I'm not saying that everyone loved him. But he didn't have any enemies, like that. No.

Phillips: Mrs Gibbs, do you know how much money your husband was carrying?

Mrs Gibbs: No. You think it was robbery*? That someone killed him for a few pounds?
Phillips: I really don't know. Not yet.

(Maxwell brings a passport from the desk.)

Maxwell: Here's his passport, sir.
Phillips: *(Taking it.)* Oh, thanks, I'll take a look at that.
Maxwell: Mrs Gibbs, your husband only had one passport, didn't he?
Mrs Gibbs: Yes.
Phillips: And he didn't take it with him.

(A LA ENTRADA DE LA CASA)

(Phillips and Maxwell return to their car, watched by Mrs Gibbs and Mrs Taylor.)

Maxwell: Why did he leave his passport at home?
Phillips: Well, either he'd forgotten it, or he wasn't planning to go abroad.
Maxwell: So what was he doing at the hotel, then?
Phillips: Perhaps someone was coming to meet him. Someone from abroad, or someone going abroad. He wasn't looking forward to the meeting, either.
Maxwell: Oh?
Phillips: Well, he took his gun with him, didn't he?

(They get into the car and drive off.)

(EN EL JARDIN DE LA SRA TAYLOR)

(Mrs Taylor watches the car leave. She picks up her dog.)

Mrs Taylor: *(To the dog.)* We could tell them a thing or two, couldn't we, eh? We could tell them one or two things about that nice Mr Gibbs, couldn't we just?

(EN LA CAFETERIA)

(Mrs Belmont is drying up plates. Sarah is talking to Mrs Belmont. Prodip, Joe and Corinne are seated at tables.)

Mrs Belmont: I can tell you, I'm glad it's Saturday tomorrow.
Sarah: So am I. Just think. This time tomorrow I'll be sitting at home with my feet up. Wonderful.
Mrs Belmont: I was going to spend the weekend with my sister in Bournemouth. But I hate travelling really. So I'm ging to stay at home instead and sit down in front of the telly*. There's a good film on tomorrow night. A Western.
Sarah: I can't stand* Westerns.
Mrs Belmont: Oh. How can you say that?

(Billy enters and sits at Joe's table.)

Joe: Oh, Billy. Thanks to you, Ted got a parking ticket.
Billy: I don't care*. I'm leaving in a few minutes. I'm going to spend the weekend in Paris. Yes, I'll probably go to Paris.
Mrs Belmont: Well, you'd better have another cup of tea, dear. You'll need all your strength* for that.

(Mrs Belmont and Joe laugh.)

(Corinne and Prodip are seated together.)

Prodip: *(To Corinne as he looks at his watch.)* So I'll meet you at the station at eight-thirty?
Corinne: Oh, all right. I hope you won't be late, though.
Prodip: I won't be late. I just hope you won't be late.
Corinne: I won't be late.

(Ted enters, coughs and rubs his hands together uneasily. Everyone turns to look at him.)

Ted: I've just had an urgent phone call. From Mr Smith. I hope you won't be upset*, but I'm afraid we'll be working all weekend.

(Everyone rises to their feet in anger and moves threatingly towards Ted.)

UNIT 4

He hasn't rung yet, has he?

Hablando del pasado

En esta unidad:

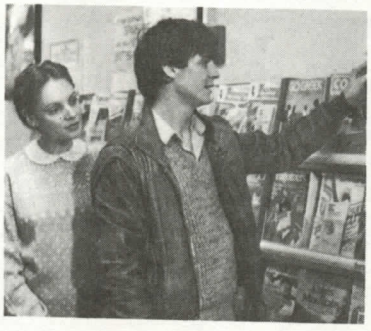
- A Ted le roban el coche, pero Billy lo encuentra.
- Sarah visita la casa en que vivió Charles Dickens. Prodip hace un reportaje en Bristol sobre un barco construido hace más de 150 años.
- Phillips y Maxwell comienzan sus interrogatorios a los posibles sospechosos.

Aprenderá a diferenciar los usos del presente perfecto y el pasado de los verbos y a describir estados de salud.

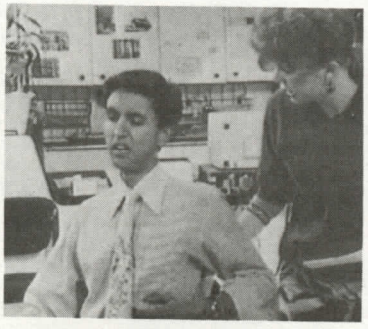
Antes del programa

1 Follow Through

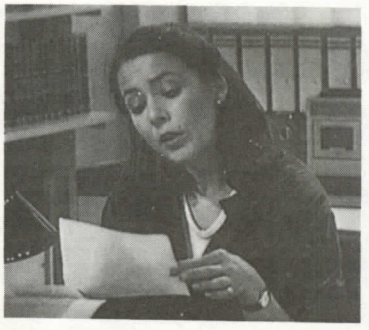
Haga corresponder las cinco frases numeradas que se le ofrecen con las ilustraciones más adecuadas.



A Billy goes to a travel agency to collect some brochures*.

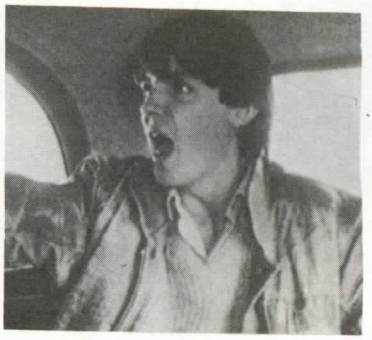


B Back at the office, Prodip isn't feeling too well.



C Sarah talks about her traveling days.

D Ted's car is stolen and a policewoman interviews Billy.



E Billy chases* a thief.

1) Follow that car!
2) I've been getting terrible stomach pains.
3) And what did you do when you saw the man stealing the car?
4) Next year it's going to be sunshine and beaches!
5) I travelled all round North Africa and the Middle East when I was at university.

I. Aclaraciones sobre el vocabulario

brochures prospectos
chase perseguir
unthinkable increíble, imposible de creer
boring aburrido (que aburre) *(No confundir con* **bored,** *aburrido, que no está entretenido.)*
seaside town ciudad costera
sunshine sol, los rayos del sol
I feel awful. Me encuentro fatal.
rich food comida sabrosa; *también* «fuerte», pesada
pains dolores
relaxed/laid back tranquilo **(Relaxed** *es inglés británico;* **laid back** *es inglés americano.)*
rung llamado por teléfono **(ring-rang-rung)**
pal amigo/a *(coloquial)*
Leave him alone. Déjale en paz.
neat limpio, ordenado *(inglés británico);* muy bonito, precioso *(inglés americano)*
bad-tempered mal-humorado
everywhere en todas partes
just about casi
nip downstairs baja corriendo, baja en un momento
A friend of yours has just driven it away. Un amigo suyo se lo acaba de llevar.
tape cinta *(en este caso,* videocassette)
witness testigo
About time, too. Ya era hora.
blond rubio
suit traje
It might have been a grey suit. Pudo ser un traje gris. Podía haber sido un traje gris.
realise darse cuenta
fault culpa
Oh, dear! ¡Válgame Dios! *(o expresiones semejantes)*
You'd make a great policeman. Harías un gran policía, serías un gran policía.
car-chase persecución en coche
corner arrinconar, cercar
ruthless despiadado
single-handed uno solo, tú solo
on behalf of en nombre de
rank rango, categoría
** **Guvnor** Oiga, (jefe) *(vulgar)*

D● 2 Charles Dickens

Lea el siguiente resumen del documental preparado por Sarah sobre la casa-museo de Charles Dickens en Doughty (/dauti/) Street, Londres. Antes de ver el programa, responda las preguntas que se le formulan.

The novelist Charles Dickens is known all over the world. Visitors to London can come to the house in Doughty Street where he used to live. It was in this house, which is now a museum, that he wrote* some of his most famous novels: *The Pickwick Papers, Nicholas Nickleby* and *Oliver Twist*. Some of Dickens' books were not published as a whole*, but appeared in monthly parts*. The parts of the novels sold in large quantities.

Dickens is still as popular today as he was one hundred and fifty years ago, and the museum has a rich collection of things that belonged to him.

He and his family lived in the house for two years: two of the happiest years of his life apart from the sudden* death of his young sister-in-law*, Mary Hogarth.

Dickens was deeply shocked* by her death. His feelings were reflected in several of the novels, especially* in the scene describing the death of Little Nell in *The Old Curiosity Shop*.

By 1839, the house was too small for Dickens' growing* family and they moved to a larger house. That house no longer exists, but in Doughty Street visitors can step back in time* into the world of Charles Dickens.

The Dickens' House in Doughty Street

I. Comprensión

Elija la respuesta correcta entre las tres que se le ofrecen en cada caso.

A Doughty Street is
1) the title of a book.
2) a house which no longer exits.
3) a museum.

B Some of Dickens' novels were first published
1) as a whole book.
2) in monthly parts.
3) in a newspaper.

C Mary Hogarth was
1) Dickens' wife.
2) Dickens' sister.
3) Dickens' wife's sister.

D Her death
1) did not matter to Dickens.
2) was terrible for Dickens.
3) was not a surprise as she had been ill a long time.

II. Aclaraciones sobre el vocabulario

it is in the house that he wrote... fue en esta casa donde escribió...
as a whole completos
monthly parts fascículos mensuales
sudden repentino, brusco
sister-in-law cuñada
deeply shocked profundamente conmovido
especially sobre todo, particularmente. *(No lo confunda con* **specially** = *especialmente, específicamente)*
growing en crecimiento
step back in time retroceder en el tiempo
best selling author autor muy vendido
success éxito
leading author autor destacado, principal
means medio(s)
serially en serie, formando serie
throughout a lo largo de, la totalidad de
you put it down to nothing short of genius se explica por su genio, se entiende gracias a su genio
much the same algo muy parecido
beyond his time adelantado a su tiempo
succeeds in working funciona con éxito
depths profundidades
didn't choose to see no consiguieron ver
rise in fortune aumento de fortuna, mejor fortuna
leased alquiló (por un periodo largo)
surviving superviviente
ever since desde entonces
re-covered vuelto a tapizar
plum coloured hide cuero de color ciruela
scholarly académico
well-researched muy investigado, muy estudiado
farewell despedida
he had constructed to his own specifications que hizo que le construyeran con su propio diseño (**specifications** = *características, condiciones, diseño)*
Chelsea Ware porcelana de Chelsea
along with junto con
wherever dondequiera que
to ship enviar
brand marca
character personaje
depicted representado
key clave, fundamental
save salvar *(también* ahorrar)
dropping dangerously low cayendo peligrosamente
reflect on considerar
mar entristecer; ensombrecer
rather uniquely excepcionalmente
paragraph párrafo
otherwise por lo demás
sunny alegre, soleado
dark mood tono triste, oscuro
disrupted truncado, alterado
which was to come later que vendría a continuación, más tarde
edit dirigir un periódico
we sell very widely vendemos mucho
major libraries principales bibliotecas
move cambiar de casa, mudarse

Dickens' Travelling Desk

D● 3 Isambard Kingdom Brunel

Lea el siguiente resumen del documental preparado por Prodip sobre el famoso ingeniero I. K. Brunel. Antes de ver el programa, responda las preguntas que se le formulan.

Isambard Kingdom Brunel was one of Britain's greatest engineers. When he was only twenty-one years old, he won a competition to design a bridge over the River Avon, near Bristol. His design —The Clifton Suspension Bridge*— is still in use today.

Brunel was more than just a bridge builder. He pioneered* the development* of a national railway network in Britain, Italy, Australia and India. He was also a shipbuilder*. One of his most famous ships was the *Great Britain*. She* was launched* in 1843 and first sailed to New York in 1845. She was the first ship in the world built of iron. She operated on the Atlantic, and then between England and Australia. She took emigrants from England out to Australia and brought back a different cargo*—gold. Later, she was damaged* and was left to rot*. In 1970, more than a hundred years later, she was salvaged* from the Falkland Islands in the south Atlantic. She was taken back to England, back to the dock where she was originally built. Now the ship is being restored; Commander Joe Blake is in charge of the restoration. He says 'It's a major job*... there were no proper records* made at the time, so we don't know exactly what the craftsmen* installed.' But Commander Blake is dedicated to restoring this ship. When the restoration is complete, it will be another reminder* of the extraordinary achievements* of Isambard Kingdom Brunel.

I. Definiciones

Haga corresponder las siguientes palabras con sus significados:

A	launch	1)	goods carried by a ship
B	install	2)	work on something to return it to its original state
C	restore	3)	save after loss or damage
D	cargo	4)	put a boat into the water for the first time
E	salvage	5)	put into position ready for use

II. Aclaraciones sobre el vocabulario

Suspension Bridge Puente Colgante
pioneer ser un pionero de
development desarrollo
ship builder ingeniero naval, constructor de barcos
She *Los barcos son considerados femenino en inglés.*
cargo cargamento, mercancía transportada
damage dañar
rot descomponerse
salvage recuperar
It's a major job. Es un trabajo importante, destacado.
records registros, datos
craftsmen artesanos
reminder recuerdo
achievements logros
steamer vapor, barco a vapor
for over forty years durante más de cuarenta años
trade comercio
screw propeller hélice
gold rush fiebre del oro
ended up acabó, terminó
store vessel barco-almacén
lift levantar
pontoon puente flotante
barge barcaza
remove retirar
leak gotear, calarse
pump bomba (de agua)
the actual layout la disposición auténtica
in accordance with de acuerdo con

Ejercicios de comprensión sobre los documentales

1 Brunel

En el documental sobre Brunel, Prodip habla con el Comandante Blake sobre la historia del *Great Britain*, uno de los grandes barcos construidos por Brunel. Escuche de nuevo el extracto que le ofrecemos en la cassette y decida si las siguientes frases son verdaderas **(T)** o falsas **(F)**.

	T	F
A She carried iron across the Atlantic.		
B Nowadays ships don't have screw propellers.		
C She carried passengers who were emigrating.		
D She took gold to Australia.		

2 I wonder if...

Prodip pide cortésmente al Comandante Blake que le cuente la historia del *Great Britain*. Para ello emplea la frase *I wonder if you could give us a brief history of the* ***Great Britain.*** Construya usted frases semejantes basadas en las que se le ofrecen a continuación.

Ejemplo: *Ask someone to pass you the salt.*
(Respuesta): *I wonder if you could pass me the salt, please.*

A Ask someone to pass you the salt.
B Ask someone to tell you the time.
C Ask someone to show you the way to the police station.
D Ask someone to lend you their newspaper.
E Ask someone to explain something to you.

Conundrum

En este episodio, Phillips y Maxwell continúan interrogando a posibles sospechosos del asesinato de Gibbs. Mientras tanto, alguien les ofrece información sobre el asesinato.
Antes de ver el programa, estudie atentamente el resumen ilustrado que se le ofrece en la página siguiente. También le ayudará consultar las aclaraciones sobre el vocabulario.

I. Aclaraciones sobre el vocabulario

**** Like you said = As you said** Como dijiste
Perhaps I did say that Tal vez sí que lo dije
airline línea aérea
flew in llegó *(un avión)* **(fly-flew-flown)**
seventeen hundred hours las cinco de la tarde, las 17.00
we were two minutes early llegamos con dos minutos de adelanto
straight to the hotel derecho al hotel, directamente al hotel
something like that algo así
exchange intercambiar
alibi coartada
foyer hall del hotel
afterwards después *(adverbio)*
Steward Auxiliar de vuelo *(en femenino:* **stewardess** = azafata)
head for dirigirse a
Yeah = Yes *(coloquial)*
I must have seen him six or seven times altogether. Debo de haberle visto seis o siete veces en total.
row (/rau/) pelea, bronca
**** Ta-ra!** Adiós *(vulgar)*

CONUNDRUM 4

The story so far . . . Matthew Gibbs was found dead in a hotel. He had been shot with his own gun. But – he didn't have his passport with him. So what was he doing at the airport?

I THINK HE WENT TO THE HOTEL TO MEET SOMEBODY.

YOU'RE AN AIRLINE PILOT I BELIEVE?

Maxwell goes to room 1036, while Phillips goes to talk to Alec Lee . . .

YES. I FLEW IN FROM KENYA YESTERDAY. THE ARRIVAL TIME WAS 17.00 AND WE WERE TWO MINUTES EARLY. I'D REGISTERED HERE BY 6 O'CLOCK.

Phillips shows Lee a photo . . .

. . . of Matthew Gibbs.

Maxwell and Phillips go to the hotel reception.

SOMEONE LEFT THIS FOR YOU.

Phillips reads the note.

WHO WROTE IT?

I DON'T KNOW.

I have some information about the murder. Meet me in room 1036 at 10·30.

DID YOU SEE OR SPEAK TO THAT MAN YESTERDAY EVENING?

YES, WE JUST CHATTED ABOUT THE WEATHER.

WHAT WERE YOU DOING BETWEEN THE HOURS OF SEVEN AND EIGHT YESTERDAY EVENING?

YOU MEAN, DO I HAVE AN ALIBI? WELL, FIRST, I HAD DINNER. THEN I WENT TO HAVE COFFEE WITH A FRIEND OF MINE-BERNIE RAISTRICK.

Phillips learns that Raistrick is an airline steward. He asks Lee where Raistrick is now . . .

HE'S SOMEWHERE OVER EUROPE ON HIS WAY TO TUNIS. YOU CAN FOLLOW HIM OR YOU CAN WAIT UNTIL HE COMES BACK.

Meanwhile in room 1036, Maxwell is talking to the person who wrote the note: Michael Kelly.

HAVE YOU WORKED IN OTHER HOTELS IN THIS AREA?

YES. MR GIBBS STAYED IN THEM. I REMEMBER HIM WELL. HE THOUGHT HE COULD TREAT HOTEL STAFF BADLY. I SHOWED HIM HE COULDN'T.

But somebody is listening outside the door.

1036

Suddenly the door opens and the hotel manager walks in.

I HEARD VOICES, I TOLD MY STAFF THAT NO ONE MUST COME INTO THIS ROOM.

SO I SEE.

I'M INTERVIEWING MR KELLY.

As soon as the manager leaves the room.

I COULD TELL YOU A LOT MORE ABOUT HIM – THE HOTEL MANAGER – HE KNOWS MORE THAN HE TOLD YOU.

What does Kelly know? Watch Episode 5 to find out!

Durante el programa

Le ofrecemos a continuación cinco frases referidas al presente episodio de Follow Through. Deberá usted leerlas con atención antes de ver el programa y decidir si son ciertas mientras lo ve por primera vez.

A Billy's never been abroad.
B Ted lent his car to a friend.
C Ted goes to the police station.
D Billy rescues Ted's car.
E Billy delivers the car back to Ted safely.

	T	F

Después del programa: Explicaciones

1 Expresiones del pasado (1) *I saw... I've seen...*

El pasado simple *I saw...*

Se utiliza el pasado simple de los verbos para expresar acciones que ocurrieron en un momento del pasado (expreso o claramente extendido): *last year, two years ago, when I was six*, etc. Lea y después escuche en su cassette los siguientes ejemplos del uso de este tiempo tomados del programa:

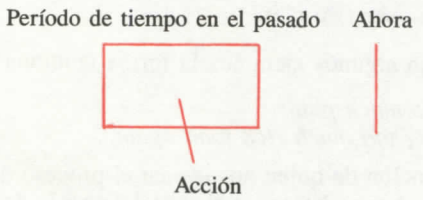
Joe: I went to Italy last year.

Policeman: And what did you do when you saw this man stealing the car?
Ted: Nothing. He did absolutely nothing.

Otros ejemplos:

He went to Spain in 1982.
I lived in London when I was a child.
Did you see that film on television last night?

Observe que el período de tiempo en que ocurrió la acción ha terminado ya en todos los casos.



El presente perfecto *I've seen...*

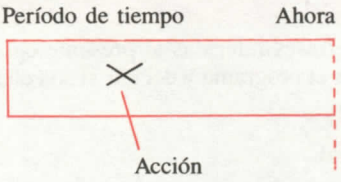
Se utiliza el presente perfecto de los verbos, sin embargo, para expresar acciones que, aunque empezadas y terminadas en el pasado, ocurrieron en un período de tiempo que incluye el presente o que acaban de terminar: *just, already, the second time this week*, etc. Lea y después escuche los siguientes ejemplos tomados del programa:

Ted: Billy, that's the second time this week you've been late for work.
Billy: Your car isn't there at the moment... A friend of yours has just driven it away.

Otros ejemplos:

Yes, John's at home. I've seen him this morning. (Aún es por la mañana.)
No, I haven't seen that film yet.
Have you ever been to London?

Observe que la acción en todas estas frases está concluida, pero el período de tiempo en que se produjo aún no ha terminado.

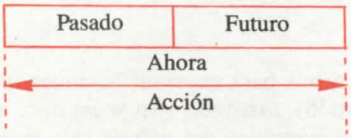


Se emplea también el presente perfecto para describir acciones que comenzaron en el pasado pero continúan en el presente. Por ejemplo:

Billy: I've always wanted to be a detective.

Otros ejemplos:

He's been working in the same department for ten years. (Todavía trabaja en el mismo departamento.)
I've always loved classical music.



En este uso, el presente perfecto de los verbos suele traducirse al castellano por «Llevo... (tiempo) ...haciendo algo».

I've been listening to them for hours. Llevo horas escuchándoles.

Recuerden que *for* se usa para indicar el tiempo que lleva produciéndose una acción, *since* para expresar cuándo comenzó:

He's been waiting for two hours.
He's been waiting since four o'clock.

Nota: Observe que, sobre todo en el inglés hablado, es frecuente el uso de las contracciones *I've, you've, we've,* y *they've* en vez de *I have, you have, we have* y *they have. También son frecuentes he's, she's* e *it's* en vez de *he is, she is* e *it is.*

Note que hemos estado usando en algunos ejemplos la forma continua del presente perfecto:

I've been getting terrible stomach pains.
You've probably been eating too much rich food again.

Con ello queremos centrar la atención de quien nos oye en el proceso de la acción que describimos, en el aspecto durativo de la misma. Sin embargo, en el caso del pasado de los verbos, la forma continua tiene un uso distinto. Se emplea para expresar acciones que ocurrían al tiempo que otras, generalmente introducidas por *while* o *when:*

I was going into the office when I saw a man near Ted's car.
I had my breakfast while he was listening to the radio.

Habrá notado, sin duda, que se emplea el presente perfecto en acciones que, teniendo alguna relación con el presente, han ocurrido ya pero no decimos cuándo. Por ejemplo, el taxista le dice a Billy:

You haven't paid me.
You've forgotten your change!

Para expresar acciones que ocurrieron en el pasado, pero con anterioridad a un momento también pasado se utiliza el pasado perfecto, como en el siguiente ejemplo:

Brunel had won a competition in 1827. He built many famous ships.

1.1 Ejercicio: escuche y repita

Escuche las siguientes frases tomadas del programa en su audiocassette, repitiendo en las pausas. A continuación decida por qué se utiliza en cada una de ellas el pasado simple del verbo o su presente perfecto.

A Ted: Corinne, Mr Smith *hasn't rung* me today, *has* he?
B Corinne: No, but he *rang* yesterday.
C Ted: Billy, this is the second time this week you'*ve been* late for work.
D Sarah: Well, last week he *was* late every day.
E Billy: *Have* you ever *been* to North Africa, Sarah?
F Sarah: Oh, yes. I *travelled* all round North Africa when I *was* at university.

1.2. Ejercicio: complete las frases

Escriba el verbo entre paréntesis en su tiempo correcto.

A I last *(see)* my brother three years ago.
B I *(write)* to her every week since she went away.
C *(Be)* you ever to Scotland? I *(go)* there for the first time last year. I *(have)* a marvellous time.
D Let's go to Mario's restaurant. We *(not go)* there for ages. Last time we *(go)* it *(be)* very good.
E I just *(meet)* Tom Johnson. I *(not recognise)* him at first.

Le recomendamos que estudie o repase la lista de verbos irregulares que aparece al final del libro.

2 Used to

Used to se emplea para expresar acciones que se realizaban más o menos habitualmente en el pasado y que no se realizan ahora. Muchas veces se traduce al castellano por el pretérito imperfecto del verbo. Estudie los siguientes ejemplos:

I used to be fat but I've been dieting. (Por tanto, ya no estoy grueso.)
I used to drink lots of milk but I prefer apple juice now.
I used to play football on Saturdays but I don't do that any longer. (*any longer, anymore* = ya no)

3 Formas de describir estados de salud *I feel awful*

Prodip no se encuentra bien:

Corinne: What's the matter, Prodip?
Prodip: I feel awful. I've been getting terrible stomach pains.

Escuche en su cassette el siguiente diálogo entre un médico y una paciente. Estudie las distintas expresiones utilizadas para hablar de salud y enfermedad.

Doctor: Come in, Mrs Brown, and sit down.
Mrs Brown: Thank you, doctor.
Doctor: Now, how have you been feeling lately?
Mrs B.: Well, not too good, actually. I've been having a lot of trouble with my back. And I keep having these awful headaches.
Doctor: Oh, dear. Well, we'll soon sort that out. Any other problems?
Mrs B.: Yes... my stomach, it's been playing up quite a lot and I feel sick after I've eaten.
Doctor: Well, I'd better examine you, I think, so if you'd like to come over here.

Escuche las siguientes expresiones en la audiocassette y repita en las pausas:

How have you been feeling lately?
Not too good, actually.
I've been having a lot of trouble with my back.
I keep having these awful headaches.
My stomach's been playing up quite a lot (Últimamente tengo el estómago revuelto.)

Otras expresiones que puede utilizar cuando no se encuentra bien:

I feel awful/terrible.
I've got an awful headache/stomachache/toothache/pain in my chest/sore throat (dolor de garganta, ronquera).

4 Algunas diferencias entre el inglés británico y el inglés americano

A pesar de los tópicos, el inglés británico y el inglés americano no tienen grandes diferencias aunque sí hay algunas, fundamentalmente en cuanto a pronunciación y vocabulario. Por ejemplo, en esta unidad hemos visto:

relaxed (británico) = *laid back* (americano)

Sarah: Joe, I've never met anyone as relaxed as you are.
Joe: Laid back, that's what they call me, laid back.

Y Joe diría: *Italy's really neat!*
Pero Prodip diría: *Italy's a wonderful country.*

5 Otras expresiones y construcciones de interés

1. **A friend of yours has just driven it away.** Un amigo suyo se lo acaba de llevar (el coche).

   Observe el empleo del pronombre posesivo en estas construcciones:

   un amigo mío = *a friend of mine*
   un amigo suyo (de ella) = *a friend of hers*

   Billy: Well, I thought it was a friend of his.

2. **It was here that he wrote his famous novels.** Fue aquí donde escribió sus famosas novelas.

   It was... | *who* / *that* = Fue... | quien / donde etc.

   It was Peter who phoned me yesterday. Fue Peter quien me llamó ayer.

3. **the desk which he had constructed to his own specifications** la mesa que se mandó hacer a medida (para cumplir sus propias condiciones)

   Fíjese en el uso «causativo» del verbo *have* (también puede usarse *get)* para expresar encargos, acciones que uno pide a otro que haga en su favor:

   I had my car painted. Pinté el coche (lo hice pintar, encargué a un pintor de coches que lo pintara).
   I must have my hair cut. Tengo que cortarme el pelo, tengo que ir a la peluquería.

Fíjese en la diferencia entre estas dos frases:

I had a special bookcase made. Mandé hacer una librería especial.
I made a special bookcase (myself). Hice (yo mismo) una librería especial.

Otro ejemplo:

I painted my car. Pinté el coche (lo hice yo).
I had my car painted. Pinté el coche (lo llevé a pintar).

4. which was to come later = que llegaría maś tarde

Una forma de *Be* + *to* + infinitivo = estar para, tener que ocurrir.

That is to be seen. Eso hay que verlo.
But the best was still to come. Pero todavía tenía que venir lo mejor.

Resumen del contenido

En esta unidad ha aprendido:

1. A utilizar el pasado simple de los verbos para expresar acciones que ocurrieron en un momento concreto del pasado:

   I saw her yesterday.
   I lived in Paris when I was a young man.

2. A utilizar el presente perfecto de los verbos:

   a) para expresar acciones que comenzan en el pasado y que, aunque pueden haber terminado, se desarrollaron en un periodo de tiempo que incluye el presente:

   We haven't been on holiday this year yet.
   I've just received this letter.

   (Fíjese que, en este último ejemplo, nos referimos a una acción que acaba de ocurrir y que, en consecuencia, está claramente relacionada con el presente.)

   b) para expresar acciones que ocurrieron en el pasado, pero continúan en el presente:

   He's been a policeman since he left school.
   They've always lived in London.

3. Cómo decir que se encuentra enfermo:

   I feel awful. I've got a terrible headache.

4. Las expresiones:

laid back
really neat

relaxed
wonderful

Actividades complementarias

Lea el siguiente artículo sobre Brunel y responda a continuación las preguntas que se le formulan.

A In which countries was Brunel educated?

B How old was Brunel when he died?

C What was his wife's name?

D What was the name of the biggest ship that Brunel designed?

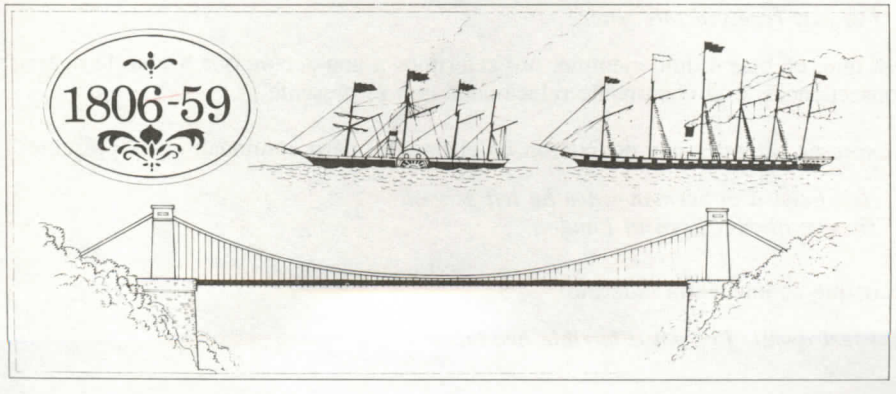
Man of iron

Isambard Kingdom Brunel is the subject of this week's **Horizon.** The famous Victorian engineer began his career* by completing the Thames tunnel which his father, Mark Isambard Brunel, had begun. It was the first underwater tunnel apart from mine shafts* and is still used as part of London's Underground between Wapping and Rotherhithe.

Says director Michael Andrews:'British Rail is also still using Brunel's original exquisite plans in pen and colour wash* when one of his bridges is in need of repair.'

CHRONOLOGY

1806: born 9 April
1820-22: in France to complete education, then started to work in his father's office; site engineer to Thames tunnel.
1829: entered* competition to design a bridge over the River Avon (Clifton Suspension Bridge)
1830: after all entries* for competition are rejected by the judge, Telford (who proposed a design of his own), Brunel won the second competition
1831: work started on construction of the bridge
1836: married Mary Horsley
1837: launch of *Great Western* (236 foot wooden paddle* steamer)
1838: his son, Isambard III, born. 8 April, maiden voyage* of *Great Western* to New York. First steam only Atlantic crossing (14 days). Great Western Railway line using broad gauge rails* (7 feet apart) opened as far as Taplow
1839: GWR extended to Twyford. Construction of *Great Britain* started (322 foot iron, screwpropelled liner)
1841: June, GWR completed to Bristol
1843: launch of *Great Britain.* Thames tunnel opened
1845: Maiden voyage of *Great Britain* to New York (average speed 9 knots)*
1846: Gauge Act passed. This standardised width between rails at 4 feet 8 ½ inches (all the GWR rails were replaced in May 1892)
1848: work started on construction of Saltash Bridge
1854: work started on construction of *Great Eastern* (692 foot screw, sail and paddle propelled)
1858: launch of *Great Eastern*
1859: Saltash Bridge completed. 9 September, *Great Eastern* explodes in English Channel on trial run*. 15 September, Brunel dies.



career carrera profesional
mine shaft túnel de mina
colour wash tinta, acuarela
site engineer jefe o director de obra
enter inscribir(se)
entry inscripción
paddle pala (de propulsión)
maiden voyage primer viaje
broad gauge rails raíles de vía ancha
knot nudo, milla marítima *(1 knot = 1,8 km. aprox.)*
trial run viaje de prueba

Guiones completos del programa

FOLLOW THROUGH

(A LA PUERTA DE UNA AGENCIA DE VIAJES)

(Billy is standing outside the travel agency with a pile of brochures tucked under his arm.)

Billy: *(To camera)* Do you know, I've never been abroad? Me, a man in my position — it's unthinkable*, isn't it? Every year for the past five years I've gone to some boring* English seaside town*. But next year it'll be different. Next year it's going to be sunshine*, beaches —

(He walks off.)

(EN UNA CALLE CERCA DE LA OFICINA DE PRODUCCION)

(Billy watches a man get into Ted's car and drive off.)

(EN LA OFICINA DE PRODUCCION)

(Prodip is sitting at his desk, clutching his stomach. Corinne talks to him.)

Prodip: Oh!
Corinne: What's the matter, Prodip?
Prodip: I've been getting terrible stomach pains. I feel awful*.
Corinne: Well, you've probably been eating too much rich food* again.
Prodip: As a matter of fact, I haven't eaten a thing since yesterday lunch-time.
Corinne: Well no wonder* you've got stomach pains*.

(She laughs and walks over to Joe's desk.)

Joe: *(Sitting at his desk)* I used to have the same problem. But it was only nerves.
Sarah: *(Typing)* Since when did you have nerves? I've never met anyone as relaxed* as you are.
Joe: Laid back*. That's what they call me, laid back.

(Ted leaves his office and walks over to Corinne's desk.)

Ted: Corinne, Mr Smith hasn't rung* yet, has he?
Corinne: Yes. He rang* yesterday.
Ted: Well, why didn't you tell me?
Corinne: I did.
Ted: Oh.

(Ted turns away to return to his office and bumps into Billy who has just come in carrying the holiday brochures which he picked up in the travel agency.)

Ted: Billy. That's the second time this week you've been late for work. *(He goes into his office.)*

Sarah: And that's good news. Last week he was late every day.
Billy: Thanks. Thanks. Sarah. *(He sits against her desk.)* You're a real pal*.
Has anyone ever been to Tenerife?
Prodip: Yes, about two million tourists every week.
Billy: You're a snob, Prodip, that's your problem.
Corinne: Oh, leave him alone*, Billy. He's not feeling well.
Joe: I went to Italy last year. Italy is really neat*.
Prodip: Neat? Neat? What kind of a word is that to describe a wonderful country like Italy?

(Joe and Prodip stand up and face each other threatingly. Billy stands up and yells.)

Billy: Why's everyone been so bad-tempered* round here recently?

(Joe and Prodip sit back down again.)

Sarah: My family used to go to Tenerife every year. But I haven't been there since I was a child. I expect it's changed a lot since then.
Billy: Have you ever been to North Africa, Sarah?
Sarah: Oh, yes!
Billy: It looks really... *(He looks at Joe who mouths the word 'neat'.)* ...neat!
Sarah: I travelled all round North Africa and the Middle East when I was at university.
Billy: You've been everywhere*, haven't you?
Sarah: Yes, just about*.
Ted: Oh Billy. Nip downstairs* and put some money into the meter for me, will you? *(He gives Billy some money.)*
Billy: Yes, Mr Stenhouse.

(Billy is about to leave. He turns around and talks to Ted.)

Billy: Oh. I forgot. Your car isn't there at the moment.
Ted: Yes it is.
Billy: No it isn't. A friend of yours has just driven it away*.
Ted: What?
Billy: Well, I thought it was a friend of yours.
Ted: Well, it wasn't.

(Ted rushes to the door, stops and turns round to Billy.)

Why are you so stupid?

(Ted exits. Billy walks over to Sarah's desk.)

Sarah: Come on Billy. Let's look at this tape*.
Billy: What tape?

Sarah: It's the report I did last week on Charles Dickens.

Billy: Charles who?

Sarah: Dickens.

(Billy follows Sarah to the viewing area to watch the Dickens documentary.)

CHARLES DICKENS

(Sarah visits the home of Charles Dickens, now the Dickens Museum, in Doughty Street, London.)

Sarah: The novelist Charles Dickens has been a best selling author* for a very long time, in fact since his first work appeared a hundred and fifty years ago. It was here in this house that he completed "The Pickwick Papers". It was here, too, that he wrote "Nicholas Nickleby" and "Oliver Twist". They followed on the success* of "The Pickwick Papers" and established his reputation as a leading author*.

(Sarah interviews Dr Andrew Sanders of London University.)

Dr Sanders: Dickens really was the first great popular novelist, because he and his publishers had discovered the very useful means* of writing in monthly parts so you could buy parts of novels serially*, quite cheaply. Dickens had absolutely phenomenal sales and this continued throughout* the thirty or forty years of his writing life.

Sarah: Why is he still so popular, when so many writers go out of fashion?

Dr Sanders: I think in the end you put it down to nothing short of genius*, that what he was doing was writing for a popular audience in his own time. But like Shakespeare, who was doing much the same* in the sixteenth century, he was writing beyond his time*. He just had a genius which made what the touched turn into an art which succeeds in working* in another century. I think we're now discovering depths* in Dickens that his contemporaries didn't choose to see*.

Sarah: Can you tell me a bit about the house in Doughty Street, which is now the Dickens Museum?

Dr. Sanders: Yes. Dickens, because of his sudden rise in fortune* and fame in the early 1830's, bought this as his first house, or rather leased* it as his first house. He only lived there two years, but it is now the only surviving* important house that Dickens lived in, in London. The Dickens Fellowship bought it in the 1920's and it's been opened as a Dickens Museum ever since*. Consequently, their collections are extremely rich and extremely interesting, and no other Dickens Museum could ever equal it in quality, though there are other small museums throughout Britain.
He lived and moved a great deal —

(The caretaker of the Dickens Museum shows Sarah some of the furniture and other objects.)

Conservador: The most important piece — single piece of furniture, perhaps, is this chair, and it's now re-covered* in the plum coloured hide* that it was originaly covered in Dickens' time. And this is again — was a scholarly*, well-researched* project, some — almost a year in the reconstruction work. This shows Dickens at his farewell* readings, using the travelling reading desk which he had constructed to his own specifications*, and this shows him giving his final farewell reading —series of readings. shows him giving his final farewell reading — series of readings.
The Chelsea Ware* monkey shown here is the very monkey that Dickens always had along with* several other ornaments on his writing desk wherever* he was in the world. He had these shipped* with him, together with his own brand* of blue ink and blue writing paper.
The character* depicted* here is one of the key* characters of "Pickwick Papers". This is Sam Weller, who, for Dickens, when he introduced this character into "The Pickwick Papers", saved* the circulation, as at that time it was dropping dangerously low*.
Dickens reflected on* the times here at Doughty Street as being the happiest of his life, although this was — this period here was marred* tragically by the death here of Mary Hogarth, who was his wife's younger sister and was just seventeen years of age.

(Sarah with Dr Sanders again.)

Dr Sanders: I think the reason why it was so traumatic... because, rather uniquely* in the nineteenth century, this was the first death Dickens had intimately had to experience. Both his parents were still alive. This sister-in-law suddenly died of what we think might be a brain tumour, and Dickens was deeply shocked by it. This clearly affects one certain paragraph* and certain sections of the novel of "The Pickwick Papers", where the novel, which is otherwise* a very sunny* novel, suddenly goes into a deep, dark mood*. Dickens's writing of that novel and of "Oliver Twist" were completely disrupted* by this death. And then Mary, I think, went on to influence a great deal of how Dickens treated the death of little Nell in "The Old Curiosity Shop" which was to come later*.

Sarah: Can you tell me about the magazine that you edit*, "The Dickensian"?

Dr Sanders: It's very much an international circulation. We sell very widely* in the United States and in Japan. We sell probably to all the major university libraries* in the world, certainly to those in the English-speaking world. We circulate in the Soviet Union, we circulate throughout Eastern Europe. Of course, in all

libraries in India. It's followed Dickens's reputation.

(Sarah outside the Dickens Museum.)

Sarah: By the autumn of 1839 the house had become too small for Dickens' growing family, and they moved* to a larger house in Devonshire Terrace. But it is here, where Dickens achieved his first success, that visitors come in their thousands.

(EN UNA CABINA DE TELEFONO)

(Ted is telephoning the police. A woman is tapping on the glass door of the kiosk.)

Ted: No... I think it's been stolen. What? Yes... yes... there was a witness*. I don't know. I've just discovered that it's gone... Yes... all right.

(He looks at his watch.)

... in about half an hour. Right. Thanks.

(He puts down the receiver and exits telephone kiosk.)

Woman: *(Turning to talk to Ted as he leaves kiosk.)* About time, too*. I've been waiting nearly five minutes, you know.

(Another man enters kiosk.)

Ted: Have you? *(Smiles caustically.)* That's a pity!

(EN LA COMISARIA)

(A policewoman is taking details about the theft of Ted's car. Billy and Ted are standing on the other side of the counter.)

Billy: I was going into the office, you see, when I noticed a man near Mr Stenhouse's car. Well, of course, I didn't think that —
Policía: What did he look like?
Billy: Well, he was... quite tall. Not very tall... With dark hair. Well, it was sort of dark brown really, his hair. Sort of brown and blond*, but quite dark.
Policía: What was he wearing?
Billy: He was wearing a dark blue suit*.
Policía: Quite sure?
Billy: Oh yes, quite sure.

(She writes in her notebook.)

Billy: It might have been a grey suit*.
Policía: And what did you do when you saw this man stealing the car?
Ted: Nothing. He did absolutely nothing.
Billy: I didn't realise* he was stealing it. I've already explained to Mr Stenhouse that I thought it was a friend of his.
Ted: It wasn't really his fault*.
Billy: That's right. That's absolutely right. It wasn't my fault. You see, when Mr Stenhouse gave me the money to put in his parking meter —

(Ted coughs loudly to interrupt what Billy is saying.)

Policía: You mean, he asked you to feed his meter?
Billy: Oh, yes. I've told him he oughtn't to do that, but Mr Stenhouse says he's been doing it for years and —

(Ted nudges Billy.)

... oh. Oh dear*.
Policía: I didn't hear that.
Billy: I said Mr Stenhouse has been putting money in the parking meter for years. *(Ted kicks Billy on the ankle.)* Ow!!
Policía: You'd make a great policeman*.

CONUNDRUM: EPISODE 4

(DENTRO DEL COCHE)

(After leaving Mrs Gibbs, Phillips and Maxwell drive to the hotel.)

Maxwell: We found Gibbs in a hotel room, shot by his own gun, but without his passport.
Phillips: He'd left it at home, in his desk.
Maxwell: Or he forgot it, like you said*.
Phillips: Perhaps I did say that*, but I don't believe it.
No, I don't think he was planning to go anywhere. I think he went to the hotel to meet somebody.

(They arrive at the hotel.)

(EN EL HALL DEL HOTEL)

(Phillips and Maxwell go to the reception desk.)

Phillips: Good morning.
Recepcionista: Good morning.
Phillips: Detective Chief Inspector Phillips. I asked you to contact Mr Lee.
Recepcionista: Ah yes, sir. Mr Lee's in the dining room. And someone left his for you.
Phillips: Oh! Thank you.

(He takes the message fron the receptionist.)

Phillips: *(Reading)* "I have information about the murder. Meet me in room 1036 at 10.30."
Maxwell: Who's it from? Who wrote it?
Phillips: I don't know. It doesn't say. *(Looking at his watch.)* It's ten twenty-five now.
Maxwell: I'll go. You can talk to Lee.
Phillips: Good idea. See what you can find out.

(Phillips leaves.)

Maxwell: *(To receptionist.)* Could I have one oh three six please?

(The hotel manager joins them.)

Director del hotel: Do you need any help?
Maxwell: No thank you. *(Taking keys from the receptionist.)* Thank you.

(EN LA CAFETERIA DEL HOTEL)

(Lee greets Phillips.)

Lee: Do sit down, Inspector.
Phillips: Thank you.

(They sit down.)

Lee: So, what can I do for you? Oh, sorry! Would you like a coffee?
Phillips: Oh! Thank you.
Lee: *(To waitress.)* Could I have a coffee, please?
Phillips: You're an airline* pilot, I believe?
Lee: Yes, that's right.
Phillips: And you flew in* yesterday from — ?
Lee: Kenya. The arrival time was seventeen hundred hours* and we were two minutes early*.
Phillips: *(To waitress.)* Thank you. *(To Lee.)* And you came straight to the hotel* after you landed?
Lee: Well, not immediately, but — yes, I'd registered here by six o'clock. Something like that*.

(Phillips shows Lee a photograph of Matthew Gibbs.)

Phillips: Now, Mr Lee. Did you see or speak to that man at all, yesterday evening?

(EN LA HABITACION DE GIBBS)

(Maxwell searches the room, the door opens and Kelly appears.)

Maxwell: You!

(EN LA CAFETERIA DEL HOTEL)

(Phillips continues questioning Lee.)

Lee: I told you, we just exchanged* a few words.
Phillips: What about?
Lee: Oh, we just chatted about the weather. *(Flashback: Lee greeting Gibbs.)* Nothing more than that.
Phillips: Had you ever seen him before?
Lee: Before yesterday?

(End of flashback.)

Phillips: Yes.
Lee: No.
Phillips: Hmm.
Lee: *(Handing photograph to Phillips.)* That's the man who was killed, isn't it?
Phillips: Yes, it is.
Lee: Well, I'd like to help you, Inspector. But I really don't see —
Phillips: What were you doing between the hours of seven and eight yesterday evening?
Lee: You mean, do I have an alibi*?
Phillips: If you want to call it that.
Lee: Well, I have one. Yes. First, I had dinner in here. *(Flashback: Lee and Raistrick together.)* Then I went through to the foyer* for some coffee afterwards*.
Phillips: Were you alone?
Lee: No. I was with a friend of mine. Bernie Raistrick. *(Flashback ends.)*
Phillips: He'll confirm that, will he? *(Phillips writes in his notebook.)*
Lee: Of course.
Phillips: Is he a pilot, too, this friend of yours?
Lee: No. He's a Chief Steward* with another airline.
Phillips: And where can I find him?
Lee: Well, he'll be somewhere over Europe at the moment. He's heading for* Tunis so you can either follow him there or wait till he comes back.
Phillips: I think I'll wait.

(EN LA HABITACION DE GIBBS)

(Maxwell questions Kelly.)

Maxwell: Why didn't you tell us all this last night?
Kelly: Nobody asked me.
Maxwell: Nobody asked you?
Kelly: No.
Maxwell: So, before your present job, did you work in other hotels in this area?
Kelly: Yes. Two.
Maxwell: And Mr Gibbs, the man who was shot. Did he ever stay at these hotels?
Kelly: Yeah*. I must have seen him six or seven times altogether*. He always used to order his meals in his room.
Maxwell: You're sure it was him?
Kelly: I couldn't forget him, could I? Not after the row* we had.
Maxwell: What was the row about?
Kelly: He thought he could treat hotel staff badly. I just showed him he couldn't. That was all.
Maxwell: Was there anyone else with him?
Kelly: I didn't see anyone.

(The Hotel Manager comes into the room.)

Director del hotel: What's going on in here, please? *(Seeing Maxwell.)* Oh, Miss —er—
Maxwell: Detective Constable Maxwell.
Director del hotel: I heard voices. And, of course, I told the staff that no one must come into this room.
Maxwell: I'm interviewing Mr Kelly.
Director del hotel: So I see.

(He leaves the room. Kelly calls after him.)

Kelly: Ta-ra*!
Maxwell: *(To Kelly.)* Can you tell me anything else about Matthew Gibbs?
Kelly: I could tell you a lot more about him.
Maxwell: The Hotel Manager?
Kelly: The Hotel Manager.
Maxwell: What?
Kelly: Just that the knows a lot more than he told you.
Maxwell: About Matthew Gibbs' murder?
Kelly: About lots of things that happen around here.

(As they talk, the Hotel Manager listens to them from outside the door.)

(EN LA OFICINA DE PRODUCCION)

(Billy has been sitting in the viewing area watching Episode Four of "Conundrum".
He takes a videocassette out of the machine and walks towards camera.)

Billy: *(To camera.)* They don't know as much as I do about Matthew Gibbs' murder.

(EN LA CALLE)

(Billy gets off a bus and looks around. He sees Ted's car being driven past. He hails a taxi and gets in.)

Billy: *(To driver.)* Follow that car!

(DENTRO DE UN TAXI)

(As Billy sits in the taxi, he daydreams that he is in the police station.)

Sargento: Billy Barker, you have captured one of Europe's most notorious and dangerous car thieves. After a car-chase* through the streets of London, you cornered* this ruthless* villain and brought him to justice single-handed*. On behalf of* the London Metropolitan Police Force, I would like to present you with this medal. And invite you to join the force with the rank* of Detective Inspector.

(He pins medal on Billy's chest. The other office staff are there and they applaud.)

Taxista: *(Wakening Billy from his daydreams.)* What do you want me to do now? Eh? *(The taxi stops and the taxi driver tells Billy where the driver of Ted's car has gone.)*

Oy. Guvnor*. He's just gone into that shop. Gone to buy a paper, I should think.

Billy: Oh. Oh dear.

(Billy leaps from the taxi and begins to run across the road.)

Taxista: Oy. You haven't paid me. *(Billy goes back to the taxi, pays the driver and runs back across the road.)* You've forgotten your change. *(Billy ignores him and rushes across the road. He gets into Ted's car and drives off. The taxi drives off in the opposite direction.)*

BRUNEL

Prodip: When he was only twenty-one years old, Isambard Kingdom Brunel won a competition for the design of a bridge over the river Avon near the port of Bristol. The Clifton suspension bridge still stands today as a working monument to one of Britain's greatest engineers.
Brunel was more than just a bridge builder. He designed London's Paddington Station and pioneered the development of a national railway network, not only in this country but also in Italy, Australia and India.
Brunel's talents extended into ship-building. He designed and built the world's first transatlantic steamer*, the Great Western. Towards the end of his life, he built the Great Eastern, which for over forty years* was the biggest ship in the world.
Here, in the docks at Bristol, one of Brunel's ships can still be seen. It is called Great Britain and it first sailed for New York in 1845. Well, now the Great Britain is being restored and repaired.

(Prodip interviews Commander Blake.)

Prodip: The man in charge of the work is Commander Joe Blake. *(To Commander Blake.)* I wonder if you could give us a brief history of the Great Britain.

Comandante Blake: Yes, very quickly. The ship was built in 1843, that's the date of the launch. She was the very first ship in the world built of iron, designed for trade* on the Atlantic. She was also the first ship to cross the Atlantic with a screw propeller*, which is a very important system of propulsion, which of course all ships today have.
She had a long and interesting life. She was operating on the Atlantic for several years, and then she operated between England and Australia taking mostly people out who were emigrants to the Australian continent. She also brought back gold from Australia during the time of the Australian gold rush*. Later in her life she carried cargo, and in 1886 she ended up* in the Falkland Islands in the South Atlantic, where she had some damage and had to be used as a store vessel*.
She was in fact salvaged, as we call it, in 1970. She was actually on a beach in the Falkland Islands then because she'd been left there to rot, and we had to repair the holes in the bottom and make it float. And it was then lifted* from the sea on a pontoon*, or a big barge*, which carried it all across the Atlantic, and it weighed one thousand two hundred tons, and brought it back to England. And of course we put it back into this dock, in fact where it was originally built, which is a most unusual situation.

Prodip: Did you have any problems getting the ship up the river?

Comandante Blake: Not as many as we expected. The ship was removed* from this barge in Avonmouth at the bottom of the river and was then floated, and quite happily floated, up the river into the city of Bristol here and back into its dock. It had very few leaks*, and we just had two pumps* and only one really was needed.

Prodip: Is it quite a big job restoring the Great Britain?

Comandante Blake: Oh, it's quite a major job to

restore the ship because of its age and also because of the complication of the research into the actual layout* of the ship, because when it was built only a small number of drawings were made. A great deal of the work was done by a standard method. People —craftsmen— worked in accordance with* the standards of the time, and there were no proper records made of exactly what was installed.

Prodip: When the Great Britain is finally restored, there will be one more reminder of the extraordinary achievements of this extraordinary man, Isambard Kingdom Brunel.

(EN LA OFICINA DE PRODUCCION)

(Prodip and Ted have been viewing the documentary on Brunel in the viewing area.)

Prodip: What do you think?

Ted: I don't know. How can I think when I don't have a car?

(Ted exits.)

(EN UNA CALLE CERCA DE LA OFICINA DE PRODUCCION)

(Ted crosses the road. A horn sounds. He sees Billy driving the stolen car. Billy pulls over and crashes Ted's car into the back of a parked car. Ted covers his eyes with his hands. Billy gets out of the car.)

Billy: I've found your car, Mr Stenhouse.

UNIT 5

I used to wear a gold watch.

Hablando del pasado (2)

En esta unidad:

- Billy conoce a una joven muy atractiva. Joe y Prodip comen juntos.
- Joe visita el Club de Fútbol de Bristol City. Sarah habla con un pescador de ostras en Whitstable, Kent.
- Maxwell y Phillips se dan cuenta de que algunas de las personas con las que han hablado no les han dicho la verdad.

Aprenderá a utilizar *used to,* a pedir disculpas, a contar a terceros lo que alguien le ha dicho, y a describir a las personas por su edad.

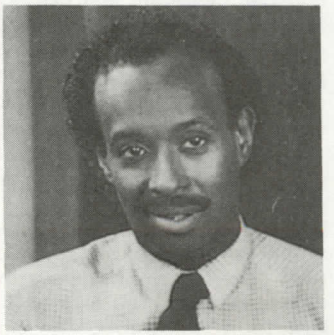
Antes del programa

1 Follow Through

Lea atentamente este breve resumen del programa.

I've met this fabulous girl, she works in the watch repair shop, and her name's Julie. She's not really a shop assistant*, she's an actress. Well, I told her that I'm a televison producer. It's not a very big lie*, after all, one day I probably will be a producer! And I've invited her out* this evening. She wants me to go and meet her mother...

I'm fed up with being married. My husband expects me to go out to work and look after the house. I was telling Mr Stenhouse about it, but I don't think he understood. I mean, he's a man. And men never understand!



I went out to lunch with Prodip today. What a bore*! First I had to listen to one of Pierre's endless* stories and then, when I showed Prodip my new digital watch, Prodip started talking about how he used to wear a silver one, and now he's got a gold one... I'll have lunch by myself* in future!

I. Aclaraciones sobre el vocabulario

shop assistant dependiente
lie mentira
I've invited her out. La he invitado a salir.
to be fed up with... estar harto de (algo)
What a bore! ¡Qué tostón!
endless sin fin
by myself yo solo
mend arreglar
though sin embargo
minding my own business sin meterme con nadie
came up to me se me acercó
Who'd care to join me for lunch today? ¿A quién le gustaría comer hoy conmigo?
too much demasiado
argue discutir, regañar
full-time job trabajo a jornada completa
upset molestar, disgustar
It can't be that bad! No puede ser tan malo.
anyway de todas formas
as well también
trapped atrapado
freezer congelador
I had almost given up hope Casi había abandonado toda esperanza...
****Coming! = I'm coming!** ¡Ya voy!
You can call round and fetch me. Puedes pasar a recogerme.
rug alfombrilla
Such a lovely idea. Una idea tan magnífica.
shoot (a film) rodar (una película)

D● 2 Bristol City Football Club

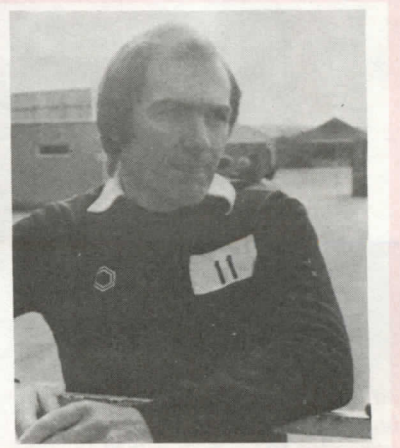
Lea atentamiente este resumen que le ofrecemos del documental preparado por Joe sobre el equipo de football de Bristol City. Consulte las aclaraciones sobre el vocabulario y responda las preguntas antes de ver el programa.

There are four divisons in the English football league system. A few years ago, Bristol City Football club was in the First Division. Now they are in the bottom* Division, the Fourth. How did this happen? What makes the difference between a first-rate* and a fourth-rate club in football?

Football clubs are just like any firm: there are employees*, the players, and there is a manager. The manager is a very important person. He trains the team and he must usually be a good player himself. Terry Cooper, the new team manager who used to play for Leeds United and for England, says, 'The biggest problem is finance.' When Bristol City was in the First Division, the players received very high wages*. But when the team fell to the Fourth Division, those players were still getting the same wages because the club had given them long-term* contracts. The club had terrible financial problems, and finally they had to get rid of the old players. Their new young players cost nothing to buy because they had never played for other professional clubs.

In Terry's words, 'I'm sure I've got a lot of talent. I can see some of these lads ending up playing in the First Division.' He adds, 'Last year we had four thousand spectators, last Tuesday we had nearly eleven thousand. We're on the way up.*'

The vice-chairman, Mr Leslie Kew, is also optimistic about the club's future now that the worst problems have been sorted out*. He says, 'We played the top team in the Fourth Division last Tuesday and we beat them. We're on the way back!'



Terry Cooper

I. Comprensión

Decida si las siguientes aseveraciones son verdaderas **(T)** o falsas **(F)**.

		T	F
A	Bristol City Football Club has always been in the Fourth Division.		
B	The manager of the team is not very important.		
C	First Division players usually get more money than Fourth Division.		
D	Terry Cooper does not think his players are very good.		
E	The number of spectators has gone up recently.		

II Aclaraciones sobre el vocabulario

bottom el fondo, lo más bajo
first-rate de primera categoría
employees empleados
wages salarios
long-term (a) largo plazo
on the way up en alza
sorted out resueltos
anywhere else en ningún otro lugar
free transfers cambios de equipo sin prima
quality players jugadores de calidad
search búsqueda *(también* buscar)
it'll take them that long tardarán ese tiempo en
skill habilidad, destreza
aims and goals objetivos, fines, metas
(goal *también significa* «gol», «tanto»)
the top four los cuatro primeros
promotion ascenso
crowd(s) multitud *(en este caso, número de espectadores que asisten a un partido)*
bubbling en ebullición
It's been through a bad time. Ha pasado una mala temporada.
within a tight budget con un presupuesto modesto
no way they could pay their way no conseguían cubrir sus gastos
take drastic stops tomar medidas drásticas
turn round dar la vuelta, cambiar de sentido
Board Consejo, Junta Directiva
come through entrar, incorporarse
share issue emisión de acciones
whereby por la cual
sort of sort out *No confunda el primer* **sort (sort of)** *—que es una forma de darse tiempo para pensar qué se va a decir o un medio de suavizar el término que sigue— y el segundo* **(sort out)** *— que significa* «resolver».
we're sitting right at the top estamos en cabeza
climbing the Third Division ir hacia arriba en la Tercera División
creep in(to) meterse en algo, con esfuerzo o sin que los demás lo noten
****believe you me = believe me** créame
we've got the circle volvemos al principio

D● 3 Whitstable Oysters

Lea el siguiente resumen del documental que ha preparado Sarah sobre Whitstable, puerto pesquero situado a unos cien kilómetros al este de Londres. Antes de ver el programa, responda las preguntas que se le formulan y repase las aclaraciones sobre el vocabulario en el que se recogen los términos y expresiones que mayor dificultad pueden suponerle.

If you ask someone in Britain 'Where do the best oysters* come from?', they would probably say 'Whitstable'. Whitstable, on the Kent Coast, has long been famous for its oysters.

Ogie is an old fisherman, who has lived in Whitstable all his life. He remembers his first trip: 'It was in 1925. We rowed* out to a fishing smack*, called the *Violet*. We were trawling* for shrimps. The main catch was oysters and shrimps*. We used to row out to the fishing smack and then we'd set sail* and go to the oyster grounds. We'd work for about six hours. If we got a hundred oysters, that was a good day's work.'

Until 1971, the currency system in Britain was different: we used pounds, shillings and pence. Ogie was paid nineteen shillings for one hundred oysters. That's ninety-five pence in today's money. He was paid less for smaller oysters.

Ogie remembers well the very cold winters of 1928-9, and of 1947. The sea froze*, either the intense cold or a strange disease* killed many oysters. Most oysters now are cultivated ones: oyster companies grow them specially on oyster beds*, and they are protected from bad weather and disease. When they are ready the oysters are weighed and graded*, then packed and sent out to restaurants and fishmongers* in Britain and abroad. The oyster trade is still flourishing* in Whitstable, as it has been for one hundred and fifty years.

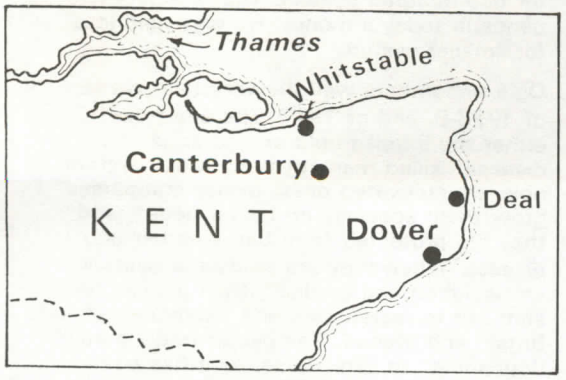
I. Definiciones

Haga corresponder las palabras de la columna de la izquierda con las definiciones de la derecha que convengan en cada caso.

A	a fishing smack	1)	where cultivated oysters are bred
B	trawling	2)	arranged in order of size
C	shrimps	3)	using nets to catch fish
D	set sail	4)	a boat used for catching fish
E	cultivated oysters	5)	small shellfish which turn pink when cooked
F	oyster beds	6)	oysters which are specially grown for eating
G	graded	7)	put up the sails of a ship ready to go

II. Aclaraciones sobre el vocabulario

oyster ostra
row remar
fishing smack barco pesquero
trawl pescar al arrastre
shrimps gambas, camarones
set sail zarpar
froze se congeló, se heló **(freeze-froze-frozen)**
disease enfermedad
oyster beds criaderos de ostras
to grade clasificar
fishmongers pescaderos
flourishing floreciente
harbour puerto
adjustments ajustes
recollect recordar
anchored out there allí anclado
stepfather padrastro
the catch las capturas
mooring punto de atraque
off here ahí *(en el mar)*
pick the mooring up atracar, anclar el barco
stow the sails away guardar las velas
row the catch ashore llevar la pesca a tierra (en un bote de remos)
anything like a hundred unas cien, algo así como un centenar
taste gusto, sabor
enlighten aclarar algo, explicar
connoisseur conocedor, experto (sobre todo en relación con la comida y la bebida)
the tide went off la marea *(En este caso, al usarse* **went off** *(retirarse) se refiere a la marea baja.)*
freeze-up helada
blame echar la culpa
shallow poco profundo
stage fase



Whitstable is on the North Coast of Kent

Ejercicios de comprensión sobre los documentales

1 Whitstable Oysters

En su documental, Sarah habla con un viejo pescador de ostras. Sarah quiere saber si el frío fue responsable de la muerte de muchas ostras, como a veces ha oído decir. Escuche en su cassette las opiniones de Ogie sobre lo que realmente mató a las ostras y decida cuáles de las siguientes frases reflejan las opiniones del pescador:

A The cold weather definitely killed the oysters.

B The cold weather may have killed some oysters.

C Disease may have killed some oysters.

D The cold weather definitely did not kill any oysters.

También hablan del dinero que ganaban en su tiempo pescando ostras:

Ogie: *Nineteen shillings a hundred we used to get for them.* Le pagaban 19 chelines (95 peniques en el nuevo sistema monetario británico) por cada centenar de ostras.

Podemos expresar esto de dos formas distintas:

They cost	95 pence **a**	hundred thousand dozen kilo pound (lb)	O bien:	You can have	fifty five hundred half a dozen half a kilo half a pound	**for** 50 pence

They cost 95 pence a hundred. O bien: *You can have a hundred for 95 pence.*

En las pausas que se le dejan en la cassette diga de nuevo cada una de las frases que se le ofrecen comenzándolas con *They cost...*

Ejemplo: You can have a thousand for 10.
They cost £10 a thousand.

A You can have a thousand for £10.

B You can have a dozen for £1.

C You can have half a dozen for 30p.

D You can have a kilo por 50p.

E You can have a pound for £1.50

F You can have a hundred for £3.

Conundrum

En este episodio de *Conundrum,* Phillips y Maxwell descubren que algunas de las personas a las que han interrogado no dicen precisamente la verdad, lo que les hace sospechar que tienen algo que ver con el caso de asesinato que están estudiando. Además, dada su profesión, algunos están en el extranjero.

Antes de ver el programa, estudie el resumen ilustrado que se le ofrece en la siguiente página y consulte las aclaraciones sobre el vocabulario que puede suponerle alguna dificultad de comprensión.

I. Aclaraciones sobre el vocabulario

have another word with volver a hablar con
did stay sí que se alojó
arrange acordar, concertar, disponer
disappointed desilusionado
no longer ya no
dismiss despedir
because of a causa de
rude incorrecto, mal educado
sack despedir (de un trabajo) *(coloquial)*
there didn't seem to be no parecía haber
packed his bags hizo sus maletas
what he was missing lo que se estaba perdiendo
Never mind. No se preocupe.
He had his cap on. Tenía puesto el gorro.
mid-thirties treinta y tantos
by the look of it por el aspecto que tiene, por lo que parece
flight control control de operaciones, control de vuelos

CONUNDRUM 5

The story so far . . . Maxwell has talked to Kelly, the hotel waiter. He seems to know something important about the hotel manager – and Maxwell wants to hear his story.

I'LL GO AND TALK TO MICHAEL KELLY. HE WAS FRIGHTENED. I WANT TO SEE HIM AGAIN.

HE WAS RIGHT THAT GIBBS STAYED IN OTHER HOTELS AROUND HERE. I'LL TALK TO HUTCHINSON.

Maxwell goes into the hotel and asks to see Kelly.

I'VE ARRANGED TO MEET MICHAEL KELLY.

I'M AFRAID YOU'RE GOING TO BE DISAPPOINTED. HE WAS RUDE TO THE GUESTS AND TO ME. SO I SACKED HIM. HE LEFT IMMEDIATELY. WILL YOU EXCUSE ME?

The Manager leaves. Maxwell is angry – an important witness has disappeared. What can she do now? Meanwhile . . .

. . . Phillips goes to meet Hutchinson.

I HOPE THIS ISN'T GOING TO TAKE LONG.

SO DO I.

DO SIT DOWN.

Hutchinson tells Phillips that he and Gibbs talked about Paris. At that moment, Maxwell comes in . . .

DO YOU REMEMBER TALKING TO THAT MAN?

YES, HE WAS IN THE HOTEL, WHAT'S HE DONE?

WELL...I... I'D NEVER SEEN HIM BEFORE.

IT'S WHAT SOMEBODY'S DONE TO HIM. HE'S BEEN SHOT-MURDERED.

HE WASN'T THERE. THEY'VE SACKED HIM.

SO WHERE IS HE NOW?

THAT'S WHAT I WANT TO KNOW.

YOU WERE TELLING US ABOUT YOUR CONVERSATION WITH MATTHEW GIBBS.

THAT'S ALL REALLY. HIS FRIEND ARRIVED, SO HE STARTED TALKING TO HIM.

HE HAD A PILOT'S CAP ON. HE WAS AN AIRLINE PILOT...

CAN YOU DESCRIBE HIS FRIEND?

As he describes the man, Phillips and Maxwell realise he is talking about Alec Lee.

But Alec Lee told them that he didn't know Matthew Gibbs. So – they now know Lee was lying!

YOU'RE SURE THEY WERE FRIENDS?

OH, YES.

YOU'VE BEEN VERY HELPFUL.

HAVE I?

HE TOLD US HE'D NEVER SEEN GIBBS BEFORE.

WELL, LEE IS FLYING TO TUNIS NOW.

WE MUST STOP HIM!

But they are too late. Lee has already gone!

Durante el programa

Lea atentamente las siguientes frases y, cuando vea el programa por primera vez, elija la terminación que mejor convenga en cada caso entre las dos que se le ofrecen.

A Billy started telling lies when he was
1) six.
2) sixteen.

B Joe doesn't like football much. He prefers
1) baseball.
2) basketball.

C Prodip sold his silver watch to buy
1) food.
2) a gold one.

D Julie's father travelled
1) a lot.
2) a little.

Después del programa: Explicaciones

1 Hablando del pasado (II) *I used to...*

Ya vimos en la unidad anterior el uso de *used to* para expresar acciones que en un momento del pasado realizábamos habitualmente, pero que ya no se realizan. Vamos a ver algunos ejemplos más:

Billy: Until I was sixteen I never used to tell lies.
Prodip: I used to wear a silver watch. Did you know that?

Escuche en su cassette los ejemplos de *used to* que se incluyen. Repítalos en las pausas y preste especial atención a las formas interrogativa y negativa y a la pronunciación de *used to.*

I used to... I didn't used to...
Did you used to...?
I used to see her every week.
I didn't used to read much when I was a child.
Did you used to travel a lot?
Do you go to the theatre often?
Well, not much nowadays. I used to, but I don't have the time any more.

Nota: La forma negativa *used not to* es muy formal y hoy día muy poco frecuente. Se usa mucho más corrientemente la fórmula *didn't used to.*

1.1 Ejercicio: escriba frases

Escriba frases con *used to* referidas a las siguientes situaciones.

A When I was younger I often went to the cinema. (But I don't go now.)

B When she was in her twenties she was a famous pop star. (But she's not famous now.)

C He was a first-class footballer. (But he isn't any longer.)

2 El estilo indirecto *He said that he was...*

Escuche a la Sra Belmont contándole a Ted una discusión que tuvo con su marido:

Mrs B.: I told him, I just told him, Mr Stenhouse, I told him that I didn't have time to do a full-time job and look after my husband day and night. Then, of course, he said he was sorry, and that he hadn't meant to upset me.

Escuche ahora en la cassette el diálogo que la Sra Belmont tuvo realmente con su marido. Compare los tiempos empleados en ambos casos (el diálogo auténtico y la versión que la Sra Belmont da a Ted —estilo indirecto—).

Mrs B.: Look, Harry, I don't have time to do a full-time job and look after a husband day and night!
Harry: I'm sorry, my dear. I didn't mean to upset you.

En la tabla que sigue le indicamos los cambios que se producen en los tiempos de los verbos al pasar las oraciones a estilo indirecto:

Estilo directo	Estilo indirecto
present simple tense *I do...*	→ past simple tense *He said (that) he did...*
past simple tense *I did...*	→ past perfect tense *He said (that) he'd done...*

2.1. Ejercicio: complete las frases

Ahora observe cómo Corinne y Ted cuentan lo que ha dicho otra persona. Cambie las frases de estilo indirecto al estilo directo, y descubra lo que realmente dijeron.

A Corinne: This man came up to me and told me I had beautiful eyes.
Man: *«You* .....»

B Ted: A friend of mine once told me that getting married was the best thing he'd ever done.
Friend: *«Getting married* .....»

Estilo directo	Estilo indirecto
present continuous tense *I'm doing...*	→ past continuous tense *He said (that) he was doing...*
future tense *I'll do...*	→ conditional tense *He said (that) he'd (= would) do...*
present perfect tense *I've done...* past perfect tense *I'd done...*	→ Past perfect tense *He said (that) he'd done...*
I can...	→ *He said (that) he could...*
I must...	→ *He said (that) he had to...*

NOTA: *a)* Si una frase de estilo directo usa el tiempo continuo, el tiempo continuo se usa también en el estilo indirecto:
I'll be doing... se convierte en *He said he'd be doing...*

b) El pasado perfecto *I'd done...* no cambia en estilo indirecto:
He said he'd done...

2.2. Ejercicio: escriba un párrafo

Usando la tabla anterior, escriba su versión (en estilo indirecto) de lo que dice Jane en el siguiente párrafo.

Jane: 'I've never been to Africa before, but I hope to go soon. My boyfriend is planning to take me on a long holiday, when he can afford it. Of course, I'm not working any more. I lost my job, and can't find another one. So we haven't got very much money. I'll probably get another job soon —and then we can start thinking about this holiday in Africa!'

You: *Jane said that she'd...*

3 Cómo pedir disculpas *I'm afraid*

Observe los siguientes ejemplos de *Conundrum.*
El director del hotel pide disculpas a Maxwell que busca a Kelly, el camarero:

I'm afraid you are going to be disappointed.

Hutchinson pide disculpas a Phillips. Lamenta no haber oído el nombre del amigo de Gibbs:

Phillips: Did you catch his name?
Hutchinson: No, I didn't, I'm afraid.

Puede usar *I'm afraid* al principio o al final de una frase para expresar cuánto lamenta haber hecho o no haber hecho algo.

Nota: No confunda este uso de *afraid* con la expresión *to be afraid of = to be frightened of,* asustarse de algo, tener miedo a algo.

4 Cómo describir a los demás por su edad aproximada

Phillips pregunta a Hutchinson:

Was this pilot in his mid-thirties?

Cuando queremos indicar la edad aproximada de alguien podemos usar una de las siguientes expresiones:

early *(thirties, forties,* etc.): en los primeros años de la década (entre 30 y 33 más o menos, entre 40 y 43, etc.)
mid *(fifties, sixties,* etc.): hacia la mitad de la década (entre los 53 y 57, 63 y 67, etc.)
late *(twenties, thirties,* etc.): al final de la década (entre los 27 y los 30, los 37 y los 40, etc.)

4.1. Ejercicio: describa por la edad aproximada

Cómo describiría a alguien que tiene, más o menos:

A 22 años?
B 39 años?
C 54 años?
D 61 años?
E 29 años?

5 There's nothing worse than *No hay nada peor que...*

En el documental sobre el fútbol Mr Kew dice para indicar cuánto le disgusta desprenderse de jugadores:

There's nothing worse than getting rid of old players.

Construya usted frases semejantes, según el ejemplo.

Ejemplo: *I'm bored. I haven't got anything to do.*
Respuesta: *There's nothing worse than having nothing to do.*

A I'm bored. I haven't got anything to do.
B Ow! I've got toothache.
C I've just seen a really bad film.
D My bedroom's freezing!
E I got caught in the rain and my clothes are all wet.

6 Expresiones de duda y cortesía

Cuando Billy habla con Julie se encuentra nervioso y quiere, además, ser especialmente cortés. Observe que utiliza los siguientes medios:

— Introduce lo que quiere decir con una frase en pasado continuo:
I was wondering...

— Utiliza con frecuencia expresiones con *if* y *would:*
If you'd...

— Usa adverbios como *really* para realzar el significado de algunos adjetivos o verbos.

Billy: Um, I was wondering... well, you see... I'd really like it if... er, I was hoping that you'd...
Julie: Are you asking me to go out with you? That'd be great. When?
Billy: Tonight. Um, tonight? This evening?
Julie: Sure, I'll just give you my address.

7 Otras expresiones y construcciones de interés

1. **I'd probably be good, though.** Sin embargo, probablemente sería bueno.

   Observe la posición final de *though*, separado de la frase por una coma.

   He had insisted on coming, though. (Sin embargo, él había insistido en venir.)

   No confunda este uso de *though* con sus otros valores, como conjunción:

   He arrived late, though he had taken a taxi. (Llegó tarde aunque había tomado un taxi.)

2. **I had almost given un hope.** Casi había abandonado toda esperanza.

   Almost significa «casi». Observe la posición intermedia de *almost*, inmediatamente antes del verbo principal.

   She has almost finished typing those letters.

3. **Call round and fetch me.** Ven a buscarme.

   Recuerde que, a veces, se utiliza en inglés *and* en expresiones en las que nosotros usamos *a* seguido de un infinitivo. Por ejemplo:

   Come and have dinner with us. Ven a cenar con nosotros.

4. **such a lovely idea** = una idea tan magnífica

   such a + adjetivo + sustantivo = «un» + sustantivo + «tan» + adjetivo

   Otros ejemplos:

   such an interesting book = un libro tan interesante
   such a pretty girl = una chica tan guapa

5. **it'll take them that long** = tardarán ese tiempo

   Recuerde que *to take* en estas expresiones significa «tardar». Recuerda usted también, sin duda, que *long* se refiere a la cantidad de tiempo empleado.

   How long...? = ¿Cuánto tiempo...?
   that long = ese tiempo

6. **because of his uniform** = por su uniforme

   Because va seguido de una oración = Porque...
   Because of va seguido de un sustantivo = por, a causa de

   Because of their uniforms.
   Because they were wearing uniforms.

   Because of her illness.
   Because she was ill.

Resumen del contenido

En esta unidad ha aprendido:

1. A expresar acciones que ocurrían habitualmente en el pasado:
   I used to play tennis a lot when I was younger.
   John and I used to be very good friends before he went away.
2. Cómo informar a terceros de lo que alguien le ha dicho a usted (estilo indirecto):

«I'm going home.»	*He said that he was going home.*
«I'll see you tomorrow.»	*He said that he'd (would) see me tomorrow.*
«They've gone away.»	*He said that they'd (had) gone away.*
«We saw her yesterday.»	*He said that they'd (had) seen her yesterday.*

3. Cómo pedir disculpas usando *«I'm afraid»:*

   I'm sorry. I'm afraid I'm late.
   I can't come with you, I'm afraid.

4. Cómo describir a los demás por su edad aproximada:

She's in her	*early twenties.*
	mid-sixties.
	late thirties.

5. La expresión *There's nothing worse than...*

Actividades complementarias

1 Bristol City Football Club

1.1. Escuche la grabación en la que el gerente del Bristol City Football Club nos explica los problemas del club (o lea el guión), y rellene el cuadro siguiente.

PROBLEMS	1) 2)
SOLUTIONS	1) 2) 3) 4)

1.2. Lea la siguiente ficha sobre Howard Keith Pritchard, jugador del Bristol City Football Club. Abajo hay un artículo de periódico sobre el mismo jugador en el que se han cometido varios errores. ¿Sería usted capaz de detectarlos?

Full Name: HOWARD KEITH PRITCHARD

Birthplace: Cardiff *Date:* 18.10.58

Height: 5ft 10½ins. *Weight:* 11st 12lbs.

Home: Congresbury

Signed: May 1983

Previous Clubs: Bristol City, Swindon Town.

Car: Toyota Celica

Favourite Singer: Stevie Wonder

Most Enjoyed TV Programme: Dallas. "I like most American soap operas. They are more true to life than people think."

Favourite Actor/Actress: Clint Eastwood. "But I'm not a great film fan."

Most Respected Opponent: Kenny Sansom (Arsenal). "He has every attribute necessary for a top class defender."

Most Memorable Match: Two FA Cup ties. Swindon v Aldershot last season and City v Derby County in 1979-80. "I scored a hat-trick in the Aldershot tie and hit two goals in a 6-2 home win over Derby."

Most Memorable Goal: For Swindon v Burnley in the FA Cup last season. "We lost 3-1, but I hit a screamer into the top corner from 25 yards."

Hobbies: None. "Football takes up most of my time."

Countries Played In: Sweden, Hungary, Yugoslavia, America.

What Career would you have taken if not Football: Car Mechanic.

Family: Single.

Ambition: Promotion this season and to build a successful career when playing days are over, possibly as manager of a sports shop.

Howard Pritchett is one of Bristol City's liveliest players. Howard, who was born in Scotland in 1958, is a married man who previously played for Swindon Town. 'I love films' says Howard, 'and Stevie Wonder is my favourite star. But I don't have much time for hobbies, as football takes up so much of my time. For instance, I never watch television.'

And the future? 'Well, if the team don't get promotion this year, I think I'll give up football and become a car mechanic.'

Guiones completos del programa

FOLLOW THROUGH

(EN UNA RELOJERIA)

(Billy enters. Julie, the shop assistant, turns round and walks towards the counter.)

Billy: Good morning. I've come to collect my watch.
Julie: Can I see your ticket?
Billy: Um, yes... Here it is.

(He hands Julie the ticket.)

Julie: When did you bring the watch in?
Billy: Um, let me see. It was last Thursday.
Julie: I'm afraid we haven't finished mending* it yet.
Billy: Oh. Oh dear.
Julie: To tell you the truth, we haven't even started mending it yet. This is a terrible shop. I've only been working here three weeks. I'm an actress, really. Well, you know... hoping. I'm only working here temporarily.
Billy: An actress, eh! Oh, that's interesting.
Julie: What do you do?
Billy: Me? Oh... I'm a television producer.

(Billy exits.)

Julie: A television producer?

(EN LA CALLE)

(Billy is outside the watch & clock shop.)

Billy: *(To camera.)* Until I was sixteen, I never used to tell lies. But recently I think I've been telling rather a lot. It's not right, really, is it? That's the trouble about getting older: you start telling lies. Still, it wasn't a very big lie, was it? After all, one day I probably will be a television producer. So it wasn't really a lie at all, more a kind of ... prediction of the future.

(He walks on and adds to the camera.)

Why do all the other people in the office get all the interesting work?

BRISTOL CITY FOOTBALL CLUB

(Joe visits Bristol City Football Club.)

Joe: There are more professional football clubs in England than anywhere else* in the world. There are four divisions in the English league system. Well, a few years ago Bristol City Football Club was in the First Division. Now they're in the Fourth Division.

(Joe interviews Terry Cooper, manager of the club.)

Terry Cooper: The biggest problem's finance. I believe three or four years ago this club paid a quarter of a million pounds for a player, and the team that's playing for the City now are all players that have cost no money. They're all what we call free transfers*. And that's the biggest difference, that we can't go and buy quality players*. We've got to get people that cost nothing and try and get a successful team doing it that way. We've got a lot of young players, and my job is to encourage them and get them to play.
Joe: Do you think that you've —in your searches*— you've found any real talent?
Terry Cooper: I'm sure I've got a lot of talent. I can see my — I can see some of these lads probably ending up playing in the First Division, and I can see some big clubs coming in to buy them, probably in nine months' time. I think it'll take them that long* to develop their skills*. But we've got some good talent. Yes, certainly.
Joe: So what direction —I mean— what are your immediate aims and goals* for the group?
Terry Cooper: Well, we're there already. We're top of the Fourth Division at the minute. It's a bit early in the season, but if we can stop in the top four of the Fourth Division and get promotion for the club —
We've took our crowds* from four thousand last year. We had nearly eleven thousand here Tuesday night, which is fabulous. That's bigger crowds than Second Division teams are getting. At the minute the club is bubbling*. It's been through a bad time* —
Joe: Yeah.
Terry Cooper: It's — it's had a big crisis. We think we've sorted the finance out, and we're trying to live within a tight budget* and get success, which is difficult, but at the minute we're on the up and we've got to keep going that way if possible.

(Joe interviews Leslie Kew, Vice-Chairman of the club.)

Joe: Here's the Vice-Chairman of the club, Mr Leslie Kew. What does he think?
Leslie Kew: Well, I think the past fifteen months we've been getting through the problems. It was fifteen, eighteen months ago that we took over the problems. And these were problems which had occurred — a classic case, really, of a club which had success and then quickly came to failure — and they left behind to us long-term

contracts, high wages, for a club that had failed and removed themselves from the First Division right the way down to the Fourth Division and no way could they pay their way*.

And then we had to take drastic steps*, and these were in fact to get rid of those long contract players who had very high wages.

And that was the point at which this club turned round*. It was very unhappy at the time. There's nothing worse than getting rid of players, you know, who had given this club good service. We had a new Board*. New people came through*. We had a new share issue*, got fresh finance. We set up a consortium whereby* we could sort of sort out* the debts of the old club and they have basically been covered now. And fortunately it's through —sort of through good management—. I think we've been lucky to get a good Manager in Terry Cooper who came here, we've managed to turn the whole thing round. And right at this moment we're sitting right at the top* of the Fourth Division. I know it's the fourth of four divisions, but we're going the right way.

Joe: So what's the general spirit and atmosphere around the place these days?

Leslie Kew: Unbelievable at the moment. On Tuesday night of this week, we played the second team —rather, the top team— in the Fourth Division, beat them. We became number one, so we're on the way back.

Joe: So where do you see the club a year from now?

Leslie Kew: Good question. If I had a crystal ball, you know, I could tell you exactly. But where we would like to see the club in a year from now would be climbing the Third Division*.

I feel very confident that we are going to make it this year from the Fourth to the Third. One would hope that this time next year we're right at the top and sort of creep into* the Second Division. And then, believe you me*, the big problems start, because once you're in the Second Division you want to go in the First Division and then we've got the circle*. The big money comes back into it then — how can we afford these players?

And when yo get into the First Division, you're competing with the Manchester United's and the Liverpool's — the big clubs, you know, the established clubs, and it's very difficult. But we're a big city. There's no reason why we shouldn't go back there.

Joe: The best of luck!

Leslie Kew: Thank you very much.

(EN LA OFICINA DE PRODUCCION)

(Joe and Billy have been watching the documentary on Bristol City Football Club.)

Billy: That was really interesting.

Joe: You think so? I prefer baseball.

Billy: Baseball? I've never really played baseball I'd probably be good, though*.

(He pretends to bounce a ball and score into a basketball net.)

Joe: That's basketball.

(In another part of the office.)

Corinne: *(To Sarah.)* So I was walking along, minding my own business*, when this man cam up to me* and told me I had beautiful eyes.

Prodip: *(Interrupting.)* So you do.

Sarah and Corinne: Men are all the same.

Prodip: Who'd care to join me for lunch today*.

Sarah: Oh, Prodip, you and your lunches.

(Sarah walks off.)

Corinne: No wonder you've been feeling ill lately. *(She laughs.)* You eat too much*.

(EN LA CAFETERIA)

(Mrs Belmont is pouring Ted a cup of coffee.)

Mrs Belmont: And after I'd said that, he soon stopped arguing. I told him, I just told him, Mr Stenhouse, I told him that I didn't have time to do a full-time job* and look after a husband day and night. Then, of course, he said he was sorry, and that the hadn't meant to upset* me.

(She pushes the cup across the counter to Ted.)

Ted: How long have you been married, Mrs Belmont?

Mrs Belmont: Twenty-seven years. But it feels like two hundred.

Ted: It can't be that bad*. I don't believe it can be that bad.

Mrs Belmont: That's because you've never been married, Mr Stenhouse. Anyway* you're a man. Men have never understood what it's like to be a woman.

Ted: Well... a friend of mine once told me that getting married was the best thing he'd ever done.

Mrs Belmont: Yes. But then he was probably a man as well*.

(EN EL RESTAURANTE)

(Pierre, Joe and Prodip are seated at a table.)

Pierre: In those days, of course, I was working in Paris, washing the dishes in a big hotel. The manager was always shouting at me. It was terrible, Monsieur, terrible. I hated every minute of the work. Anyway, as I was saying, I was trapped* in this great big freezer*. It was getting colder and colder in there, I had almost given up hope* when I heard a ...knock. Very quiet.

Just like this. I asked who was there. And do you know who it was?

(He pauses.)

It was —

Cliente: Pierre.

Pierre: Coming*, Monsieur. *(He exits.)*

Joe: *(Whispering.)* So who knocked on the door?

Prodip: We may never know.

(Joe laughs.)

Joe: Look, I bought a new watch.

Prodip: Digital. Rather vulgar, isn't it?

Joe: Vulgar? No.

Prodip: I used to wear a silver watch. Did you know that?

Joe: No. But it's the kind of thing I'd expect. Secretly, you've always been an English aristocrat, haven't you, Prodip? So what happened to it?

Prodip: I sold it.

Joe: What for? To buy food?

Prodip: No. I bought a gold one.

Joe: Now that's vulgar.

(Prodip is shocked.)

(EN LA RELOJERIA)

(Billy returns to collect his watch.)

Billy: You've done it very quickly. Thanks. Thanks a lot.

Julie: That's OK.

(There is an awkward pause.)

Billy: Um, I was wondering... well,... you see... I'd really like it if ... er, I was hoping that you'd —

Julie: Are you asking me to go out with you?

(Billy nods.)

That'd be great. When?

Billy: Tonight. Em, tonight? This evening?

Julie: Sure. I'll just give you my address. *(She writes down her address.)* You can call round and fetch me*. I expect you've got a fantastic car. *(She gives Billy the scrap of paper on which she has written down her address.)* You can meet my mother. Just wait till I tell her I'm going out with a television producer.

(Billy is uneasy.)

(EN LA OFICINA DE PRODUCCION)

(Corinne and Ted are in the viewing area. Corinne is holding a stopwatch and a notepad. The documentary on fishing begins.)

FISHING

Sarah: This is Whitstable, a small town on the North coast of Kent, about a hundred kilometres from London. Since the harbour* was opened in 1832, it has been the real centre of Whitstable. Five years after the harbour opened, the first steamboat to sail for Australia left from here. Until 1914 Whitstable was famous for its oysters and, despite many difficult changes and adjustments*, fishing is still important to the economy of Whitstable.

(Sarah is on the beach with an old fisherman.)

Sarah: Life here has changed in the last fifty years, but many of the old fishermen still remember a way of life that has gone.

Pescador: My first trip away from the beach, I could recollect*, Sarah, was about 1920, '25, going off to a fishing smack *(pointing)* where that one is anchored out there* now, rowing off from the beach.

Sarah: Rowing?

Pescador: Oh, yes, yes. Yes, that was shrimp trawling in a fishing smack called the Violet. Old man Hermitage was the master and we had all the old crew members. Now, I went permanently with my stepfather*, Mark Gambrill, 1928, in the F12, the Stella, dredging.

Sarah: Tell me about the catch*.

Pescador: The main catch was oyster and shrimp. Fish trawling, there wasn't a lot, although there was some fish trawling. We used to go with the oyster dredging, leave — row off with the little boat from the beach, get to the fishing smack on the moorings*, which would be off here* about half, three quarters of a mile. And then we'd set the sails and we'd go away to the oyster grounds, which would be from Whitstable straight by *(pointing)* there, east towards Herne Bay, see, and work off there, dredging, trawling and shrimping. You cannot work this area *(pointing in other direction)* because it's privately owned oyster companies.

We used to work approximately about six hours, then come back, pick the mooring*, stow the sails away* and row the catch ashore*.

In my particular case, then, it was practically all oyster dredging. Sometimes we used to go dredging there, about — just about 1928, ' 29. If you got anything like a hundred* or a hundred and twenty, that was a good day's work.

Nineteen shillings a hundred we used to get for them, the biggest. Half way was a size that come up to about two years old. We used to get seven and six a hundred for them. And the little babies, one and sixpence.

Sarah: What about the taste*? Do you think the cultivated oyster tastes different from the oysters you used to catch?

Pescador: Well, really, I can't enlighten* you on that because I'm not a connoisseur* of them.

Sarah: I hear that the very bad winter of 1963 changed things here.

Pescador: ' 63? There were some worse ones than that. 1928, ' 29, I can recollect one there,

when the tide went off* a terrific distance, and there was that severe cold, water froze round us. 1947 was another very heavy freeze-up*.

Sarah: And did they kill the oyster beds?

Pescador: Well, there I don't know what to put it down to. Some say with the disease now, you got trouble now with the oysters, and you can't put that down to weather. I mean, it's not like being — they're covered with water. This is my theory. So if the water's over them and they're covered, you can't blame* that for coldness. Only where there's very, very shallow* ground.

Sarah: This is the final stage*. The best oysters have been selected and are being washed, weighed and graded, and carefully packed. They're now ready to be sent out to restaurants and fishmongers at home and abroad. In spite of wars and weather, the oyster trade is still flourishing in Whitstable.

(EN EL CUARTO DE ESTAR DE JULIE)

(Julie and Billy are sitting on a sofa. Julie's mother shows Billy various ornaments and curios.)

Madre: And this is a temple dancer from Burma.

Julie: Borneo, mother.

Madre: Yes, Borneo. My husband travelled all over the world. That was befores he died, of course. I expect you've been to Burma, Mr Barker?

Billy: Oh yes.

Julie: Borneo.

Billy: Yes. And Borneo.

Madre: Your job in television must take you all over the world.

Billy: Oh it certainly does. Yes.

(Julie's mother sits down.)

Madre: *(Pointing to a photograph.)* That's my husband there.

Billy: Oh, I see.

Madre: Now this rug*, here — *(pointing to the floor)* he bought in Brazil. They make lovely rugs in Brazil, you know. Oh, but of course, you've been there, I expect.

Billy: Yes... once or twice.

Madre: I haven't travelled much myself. But I watch a lot of television, and that's almost as good, isn't it?

(Billy nods.)

Julie: You've been to Spain, mother. And Italy.

Madre: Yes, that's right. Julie and I went to Italy three years ago and we stayed in Vienna.

Julie: Venice.

Madre: Yes. What a wonderful place. All that water instead of streets. Such a lovely idea*. When were you last in Venice, Mr Barker?

Billy: Oh, I was there the other day. Just for a few hours. To shoot* a film.

Julie: Oh, how exciting. Did you meet all the Italian film stars?

Billy: Yes. Yes, well most of them. Not all of them, of course. Some of them had gone... on holiday.

Madre: How wonderful.

Julie: I've got an idea, Billy.

Billy: Yes?

Julie: Mother and I will just sit here quietly, and you tell us all about your experiences as a film and television producer.

Madre: What a good idea. Tell us about all the countries you've visited —

Julie: And the stars you've met —

Madre: Yes, and all the television programmes you've made.

Julie: That's right, Billy. Tell us all about the television programmes you've made.

(EN LA OFICINA DE PRODUCCION)

(It is evening. Someone enters the production office, which is in semi-darkness, and watches episodie five of «Conundrum».)

CONUNDRUM: EPISODE 5

(A LA SALIDA DEL HOTEL)

(Phillips and Maxwell walk towards their car.)

Maxwell: So, can I go and have another word with* Michael Kelly?

Phillips: Do you really think he's got something to tell us?

Maxwell: Yes, I do. He found the body, didn't he?

Phillips: Are you hoping he'll find another one?

Maxwell: He was going to tell me about the Hotel Manager.

Phillips: Only he didn't.

Maxwell: He was frightened. That's why I want to see him again.

Phillips: Well, he was right about one thing. Matthew Gibbs did stay* at other hotels around here.

Maxwell: I can catch him when he finishes his work.

Phillips: Then I can talk to our friend Hutchinson myself.

Maxwell: Right. *(As she moves off towards the hotel.)* Oh!

(She throws the car keys to Phillips. He catches them and goes to the car.)

(EN EL HALL DEL HOTEL)

(Maxwell goes to the reception desk and speaks to the receptionist.)

Maxwell: I've arranged* to meet a member of your staff, Kelly. Michael Kelly.

(The Hotel Manager interrupts.)

Director del hotel: I'm afraid you're going to be disappointed*.

Maxwell: Why?
Director del hotel: Because he's no longer* employed at this hotel.
Maxwell: Oh, he was employed here this morning.
Director del hotel: And he was dismissed* this afternoon.
Maxwell: Why?
Director del hotel: Because of* his behaviour. He was rude* to the guests at the hotel. And he was rude to me. So I sacked* him.
Maxwell: Sacked him? That seems rather sudden.
Director del hotel: There didn't seem to be* any way of doing it gradually.
Maxwell: Where is he now?
Director del hotel: He left immediately. He packed his bags* and walked out. Will you excuse me?

(He leaves them.)

(The airport)

(Phillips meets Hutchinson and takes him to the airport interview room.)

(EN UNA SALA DEL AEROPUERTO)

(Phillips interviews Hutchinson.)

Hutchinson: Well, I hope this isn't going to take very long.
Phillips: So do I, Mr Hutchinson. Do sit down.

(They sit down, and Phillips shows Hutchinson the photograph of Matthew Gibbs.)

Phillips: Now do you remember talking to that man?
Hutchinson: Yes. Oh yes. He was in the hotel. Why? What's he done?
Phillips: It's not what he's done. It's what somebody's done to him.
Hutchinson: Oh?
Phillips: He was shot. In his room. Murdered.
Hutchinson: Well, I —um— I mean, I hardly spoke to him. We were in the bar together. We just exchanged a few words. That's all.
Phillips: Had you ever seen him before?
Hutchinson: No. Never. Definitely not.
Phillips: Can you remember what you talked about?
Hutchinson: Well — *(Flashback: Hutchinson and Gibbs at the bar.)* I asked him if the was going anywhere exciting. And he said, «No, not really. What about you?» And I said, «Paris» *(End of flashback)* because that's where I was going. And I asked him if he'd ever been to Paris. And he said, «No». And I said he didn't know what he was missing*. And he said —
Phillips: Did you talk about anything else?
Hutchinson: No, you see, because, just then —

(He is interrupted by Maxwell coming into the room.)

Maxwell: Oh! Sorry.
Phillips: *(To Maxwell.)* Well?
Maxwell: He wasn't there.
Phillips: Ah well: Never mind*.
Maxwell: They've sacked him!
Phillips: Oh!
Maxwell: Yes!
Phillips: So, where is he now?
Maxwell: That's what I want to know.
Phillips: *(To Hutchinson.)* Oh, sorry, Mr Hutchinson.
Maxwell: My fault. Sorry.
Phillips: You were telling us about the conversation you had with Matthew Gibbs.
Hutchinson: Yes. Well, that was all we talked about, really.
Phillips: Paris.
Hutchinson: Yes. His friend arrived. And so he left me and started talking to him.
Phillips: His friend?
Hutchinson; Yes. His, his friend. Yes.
Phillips: Was this a man or a woman?
Hutchinson: A man.
Phillips: Did you catch his name?
Hutchinson: No, I didn't, I'm afraid.
Phillips: Well then, can you describe him to us?
Hutchinson: Well, I'm not very good at that sort of thing.
Maxwell: What colour was his hair?
Hutchinson: I'm not sure. He had his cap on*, you see.
Phillips: Cap?
Hutchinson: Yes. His pilot's cap. He was an airline pilot.

(Flashback: Lee joins Hutchinson and Gibbs at the bar. Hutchinson leaves.)

Maxwell: You didn't notice which airline it was, did you, Mr Hutchinson?
Hutchinson: No. The uniforms all look the same to me.
Phillips: Was this pilot about mid-thirties*, average height, well built?
Hutchinson: Yes. Yes, he was.
Phillips: You're sure that they were friends?

(End of flashback)

Phillips: That they weren't just meeting for the first time?
Hutchinson: Oh, yes. Old friends, by the look of it*.
Phillips: Mr Hutchinson, you've been very helpful.
Hutchinson: I have?

(EN LA SALA DE LLEGADAS DEL AEROPUERTO)

(Phillips and Maxwell are walking down a corridor.)

Phillips: And Lee told us he'd never seen Gibbs before. If he was lying, he must have had some good reason for it.

Maxwell: Well, Lee's supposed to be leaving for Tunis. About now.

Phillips: Well, we must stop him! I'll try the airline office, you try flight control*.

Maxwell: Right, sir.

(EN EL AEROPUERTO)

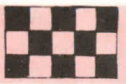
Maxwell: Sir! Too late!

Phillips: Oh no!

Maxwell: We'll get him when he comes back.

Phillips: If he comes back.

Checkpoint 1



1 Hablando del futuro

A ¿En cuál de estas dos frases tiene el que habla ya decidido ver a Susan?

1) I'm going to see Susan this evening.
2) I'll see Susan this evening.

B A la vista de las siguientes notas en una agenda de trabajo, ¿cuál de las dos frases se utilizaría?

10.00
Coffee with Harry

10.30
Meet Mr. James

1) I'll have coffee with Harry at ten, and then I'll meet Mr James.
2) I'm having coffee with Harry at ten, and meeting Mr James at ten thirty.

C Dos amigos se reúnen a discutir a dónde van a ir de vacaciones. Entonces, un tercer amigo se une a ellos y le cuentan dónde han decidido ir. ¿Cuál de las dos frases se ajusta mejor a la primera situación, y cuál a la segunda?

1) I'm going to Brazil this summer.
2) I think I'll go to Brazil this summer.

2 Hablando del pasado

Escriba los verbos en paréntesis en el tiempo correcto:

A I (not see) him yet today.

B I (not see) him yesterday.

C I (see) him every day when I was a child, but I no longer see him.

D I (see) him every day for the last month.

E I (be) afraid of computers, but now I've got my own word processor.

3 Estilo indirecto

Ponga estas frases en estilo indirecto.

A John said: «I'm going home.»
John said that .....

B «I'll see him soon,» she said.
She .....

C He said: «I've bought a new car.»
He .....

D «I'm afraid I can't do it,» she said.
She .....

E «I don't have any money,» she explained.
She .....

4 ¿Británico o americano?

Diga si las siguientes frases son más bien propias del inglés británico o del inglés americano.

A Hi! I'm Peter.
B He's got a beautiful new house.
C Mary's really very laid back.
D Sure.

Verbos irregulares de uso más frecuente

be	was	been	ser, estar
beat	beat	beaten	batir, golpear
become	became	become	llegar a ser
begin	began	begun	empezar
bend	bent	bent	doblar
bite	bit	bitten	morder
break	broke	broken	romper
bring	brought	brought	traer
build	built	built	construir
buy	bought	bought	comprar
catch	caught	caught	tomar, prender
choose	chose	chosen	elegir
come	came	come	venir
cost	cost	cost	costar
cut	cut	cut	cortar
dig	dug	dug	cavar
do	did	done	hacer
draw	drew	drawn	dibujar
drink	drank	drunk	beber
drive	drove	driven	conducir
eat	ate	eaten	comer
fall	fell	fallen	caer(se)
feed	fed	fed	dar de comer, alimentar
feel	felt	felt	sentir(se)
fight	fought	fought	luchar, pelear
find	found	found	encontrar
fly	flew	flown	volar, ir en avión
forget	forgot	forgotten	olvidar(se)
freeze	froze	frozen	congelar
get	got	got	obtener, conseguir
give	gave	given	dar
go	went	gone	ir
grow	grew	grown	crecer, cultivar
have	had	had	haber, tener
hear	heard	heard	oír
hide	hid	hidden	esconder
hit	hit	hit	golpear, pegar
hold	held	held	sostener, contener
keep	kept	kept	mantener
know	knew	known	saber, conocer
learn	learnt/learned	learnt/learned	aprender
leave	left	left	marcharse, dejar, abandonar
lend	lent	lent	prestar
let	let	let	dejar, permitir
lie (lie down)	lay	lain	estar echado
lose	lost	lost	perder, extraviar
make	made	made	hacer, construir
mean	meant	meant	querer decir, significar
meet	met	met	encontrarse
misunderstand	misunderstood	misunderstood	malentender
pay	paid	paid	pagar

put	put	put	poner
read	read (/red)/	read (/red/)	leer
ride	rode	ridden	montar a caballo
ring	rang	rung	tocar el timbre
run	ran	run	correr
say	said	said	decir
see	saw	seen	ver
sell	sold	sold	vender
send	sent	sent	enviar
shake	shook	shaken	agitarse
show	showed	shown	mostrar
shut	shut	shut	cerrar
sing	sang	sung	cantar
sit	sat	sat	sentarse
sleep	slept	slept	dormir
smell	smelt	smelt	oler
speak	spoke	spoken	hablar
spend	spent	spent	gastar, pasar tiempo
stand	stood	stood	estar de pie
swim	swam	swum	nadar
take	took	taken	tomar
teach	taught	taught	enseñar
tell	told	told	decir, contar
think	thought	thought	pensar, creer
throw	threw	thrown	tirar, arrojar
understand	understood	understood	comprender
wear	wore	worn	llevar puesto
win	won	won	ganar
write	wrote	written	escribir

Algunos verbos auxiliares

be (am, is, are)	was, were	been	ser, estar
can	could	been able	poder
do, does	did	done	hacer
have, has	had	had	haber
must	had to	had to	tener que
need	needed	needed	necesitar

Vocabulario

Junto a cada término figura el número de la unidad en que aparece por primera vez utilizado con el valor explicado. En posteriores unidades, normalmente, no se volverá a aclarar un significado o valor ya estudiados.

A

about
(just) a., 4 — casi, a punto de (v. *be)*
a. time, 4 — ya era hora
abroad, 3 — al extranjero, en el extranjero
(in) accordance with, 4 — de acuerdo con, según
achieve, 3 — lograr, conseguir
acknowledge, 1 — reconocer
acre, 2 — medida de superificie, eq. 4.000 m^2
acts, 2 — números (de un espectáculo)
actual, 4 — real, auténtico
adjustment, 5 — ajuste
afford
(I can't a. it), 1 — permitirse
afterwards, 4 — después (adv.)
ahead
a. of, 2 — con adelanto sobre...
airline, 4 — compañía aérea
alibi, 4 — coartada
alive, 1 — vivo (adj.)
allocated, 2 — asignado
almost, 3 — casi
alone
(leave him a.), 4 — déjale en paz
along with, 4 — junto con
altogether, 4 — en total
amazed, 2 — sorprendido
anchor, 5 — ancla, anclar
anyway, 1 — de todas formas
anywhere else, 5 — en cualquier otro sitio
apart from, 1 — aparte de
argue, 5 — discutir, regañar
around
all a. the world, 1 — por todo el mundo
has been a. for years, 1 — lleva años vendiéndose
arrange, 5 — disponer, organizar
as well, 5 — también, además
ashore, 5 — a la costa, en la costa
assistant, 5 — dependiente
average, 1 — término medio
on a., 3 — por término medio
awful, 4 — terrible

B

back
call b., 2 — volver a llamar
be b., 1 — volver, regresar
bad tempered, 4 — malhumorado
bags, 5 — maletas
bake, 3 — cocer, asar al horno
bark, 2 — corteza
batting average, 1 — nivel de aciertos
be
back, 1 — volver
bound to, 3 — tener que
due, 3 — tener que ocurrir, esperarse
fed up with, 5 — estar harto, cansado de
(just) about to, 2 — estar a punto de
meant to, 3 — tener que, esperar que uno haga algo
off, 1 (col.) — salir
supposed to, 1 — tener que hacer algo, esperar que uno haga algo
up, 1 (col.) — levantarse
up to, 1 — estar haciendo algo, estar tramando algo
beans, 3 — judías
(oyster) bed, 5 — criadero (de ostras)
because of, 5 — a causa de
(on) behalf of, 4 — en nombre de
behaviour, 3 — conducta
best-selling, 4 — que se vende mucho
betide
(woe betide me if), 1 — me muero si, Dios me libre de, o expresiones semejantes
beyond his time, 4 — adelantado a su tiempo, más allá de su tiempo
big head, 1 (col.) — presumido
(give) birth to, 3 — dar a luz
(a) bit (odd), 1 — un poco (raro)
blame, 5 — echar la culpa
bleak, 3 — sombrío
blond, 4 — rubio
Board, 5 — Consejo de Administración, Junta Directiva
(on) board, 1 — a bordo
book (in), 2 — reservar

bookseller, 1 librero
bore
(What a bore!), 5 ¡Qué tostón! ¡Qué aburrimiento!
boring, 4 aburrido, que aburre
boss, 1 jefe
bottom, 5 fondo, fin de algo
box, 1 cuadro (de un gráfico)
brand, 4 marca
breakdown, 3 avería
breast-feed, 3 dar el pecho, dar de mamar
bridge, 4 puente
bring up, 3 criar, educar
broad gauge, 4 /geidz/ de vía ancha
brochure, 4 prospecto
bubbling, 5 en ebullición
budget, 5 presupuesto
builder, 4 constructor
business
(minding my own b.), 5 sin meterme con nadie
busker, 3 músico ambulante
by and large, 2 antes o después, en general
by-law, 3 ley de carácter local

C

call back, 2 volver a llamar
c. to somebody, 3 llamar a gritos, en voz muy alta
c. round, 5 venir (a casa)
canteen, 1 cantina
cap, 5 gorra
(I don't) care, 3 no me importa
(Who'd) care for...?, / ¿(A quién le) gustaría?
career, 4 carrera profesional
cargo, 4 carga (de un buque, p. ej.)
cash, 1 en metálico
the catch, 5 las capturas, la pesca
chap, 1 (col.) muchacho, chico
character, 4 personaje
in charge of, 1 a cargo de
chase, 4 perseguir
(for a) chat, 1 para charlar
choke point, 1 punto de congestión de tráfico, embudo
circle, 5 círculo
clairvoyant, 3 clarividente, adivina
clean up, 2 limpiar a fondo
climb, 5 / klaim/ trepar, subir
close, 3 próximo
closedowns, 3 cortes (de servicios)
coach, 1 autocar
code, 1 código
come
c. up to, 5 acercarse a
c. through, 5 incorporarse
command, 1 dominio
company, 3 empresa
complain, 1 quejarse
comprise, 2 incluir
concerned
(so far as... are concerned), 1 en lo referente a...
connoisseur, 5 experto (sobre todo en comidas y bebidas)
constable, 3 policía
controller, 3 controlador
cookery, 1 cocina (arte de cocinar)
corner
round the c., 1 a la vuelta de la esquina
corner (vb), 4 arrinconar
(a) couple of, 1 un par de
cover, 4 tapizar
craft
(landing c.), 1 barcazas de desembarco
craftsman, 4 artesano
creep into, 5 entrar (con esfuerzo o sin que nadie lo note)
crew, 1 tripulación
crossing, 1 travesía
crowds, 5 el público que asiste a un partido
currency
(exchange of c.), 1 moneda (cambio de)
cut (a disc), 1 hacer un disco
cut fares, 3 bajar las tarifas

D

damage, 4 daño
dangerously, 4 peligrosamente
dark mood, 4 tono triste
data, 1 datos. *(Singular* **datum)**
date (back to), 3 retrotraerse a
Oh dear!, 4 ¡Vaya! o expresiones similares
debts /dets/, 3 deudas
deck, 1 cubierta
deeply, 4 profundamente
delightful, 2 delicioso
depicted, 4 descrito, representado
depths, 4 profundidades
derailments, 3 descarrilamientos
desk, 3 mesa de trabajo
despite, 3 a pesar de
development, 4 desarrollo
disappointed, 5 desilusionado
disc drive, 1 con memoria de disco (ordenador)

disease, 5 enfermedad
disrupted, 4 quebrantar, desorganizar
dissent, 1 desacuerdo
distress, 1 desgracia
disturb, 3 molestar
drain, 3 desagüe
drive
disc d., 1 unidad de disco (ordenadores)
d. away, 4 llevarse un coche
drop, 3 dejar caer
id., 3 abandonar
id., 4 disminuir
dry
d. dock, 1 dique seco
d. up, 1 marchitarse, morir
due
(When is it due?), 3 ¿Para cuándo lo esperas?

E

(two minutes) early, 4 con dos minutos de adelanto
edit, 4 dirigir un periódico
either, 3 (en frases negativas) tampoco
else
anywhere e., 5 en algún otro sitio
employee, 5 empleado
encourage, 3 animar
end up, 4 terminar (por)
endless, 5 sin fin
engineer, 4 ingeniero
enlighten, 5 iluminar, aclarar dudas
enter, 4 tomar parte en un concurso
entry, 4 participación, participante (en un concurso)
escalator, 3 escaleras mecánicas
especially, 4 especialmente, sobre todo
estimate, 3 cálculo
event
in the e. of, 3 en caso de
eventually, 3 a la larga, antes o después
ever
ever , 3 alguna vez
I'm ever so fond of it (col.), 1 Me gusta tanto, tanto...
e. before, 3 nunca (antes)
e. since, 4 desde entonces
everywhere, 4 en todas partes
exhange, 4 intercambiar
e. of currency, 1 cambio de moneda

F

facilities, 1 servicios, instalaciones
fact, 1 hecho
(a) fair share, 1 bastante número
fairly, 3 bastante
Fancy, 3 ¡Qué sorpresa!
far (more), 3 bastante (más)
fares, 3 tarifas
farewell, 4 despedida
fault, 4 falta, culpa
(be) fed up with, 5 estar cansado, harto
feel, 2 tacto
id., 4 sentirse, encontrarse
ferryboat, 1 ferry
fetch, 5 ir a buscar
fierce, 1 fiero
fingerprints, 2 huellas dactilares
first
f. rate, 5 de primera clase
fishmonger, 5 pescadero
flight, 5 vuelo
fling, 1 lanzar
flourishing, 5 floreciente
flow, 1 corriente
fly
f. in, 4 llegar (un avión)
fond, 2 aficionado (v. **ever**)
forecast, 1 predicción
forthcoming, 2 que se va a hacer, próximo
forward
look f. to, 3 esperar con interés o ilusión
foyer, 4 vestíbulo de un hotel
free, 5 gratis, que no cuesta nada
freeze-froze-frozen, 5 congelar, helar
f. up, 5 helar, convertir en hielo
freezer, 5 congelador
frighten, 1 asustar, aterrar
fuel, 8 combustible
full time, 5 a jornada completa
funny, 1 raro

G

gale, 1 tormenta
gambling, 3 apuestas, juego
gauge /geidz/, 4 ancho de vía
genius, 4 genio
get
g. about, 3 ir por algún sitio
g. on, 3 continuar
g. rid of, 2 librarse de
g. right, 1 acertar
g. wrong, 1 equivocarse

gig, 2 actuación
give up, 5 abandonar, dejar de hacer algo
glamorous, 2 hechizador
go
go off the tracks, 3 descarrilar
go on, 3 ocurrir
goals, 5 objetivos
gold rush, 4 fiebre del oro
grade, 5 clasificar
grateful, 2 agradecido
grid, 1 gráfico, cuadro
grounds, 2 jardines
growing, 4 creciente
guest, 2 huésped, persona alojada
guy, 1 (col.) muchacho

H

hairstyle, 1 peinado
happy-go-lucky, 1 (col.) despreocupado
harbour, 2 alojar, proteger
id, 5 puerto
hardly, 1 apenas
have
h. (much) on, 5 tener (mucho) que hacer
hazard, 1 peligro
hazel, 2 avellana
head, 1 director, responsable
big head (col.), 1 presumido
h. for, 4 dirigirse a, con dirección a
(Good) Heavens!, 3 ¡Dios mío!, o expresiones semejantes
hedge, 2 seto
help
(I can't h. it), 1 no puedo evitarlo
hide, 4 cuero
highlight, 2 la parte más importante de algo
Hold on!, 3 ¡Espere!
holiday-makers, 1 los que van de vacaciones
home
h. town, 1 la ciudad de donde se procede o donde se vive
hope, 5 esperar, esperanza
hornbeam, 2 carpe u ojaranzo, árbol pequeño
household, 2 casa, hogar
(seventeen) hundred hours = 17.00 hours, 4 las 17 horas 0 minutos

I

(speak) ill of hablar mal de
implement, 2 instalar
increase, 3 aumentar
indubitable, 1 sin duda
invite out, 5 invitar a salir
issue (shares), 5 emitir (acciones)
item, 3 punto, aspecto

J

join in 3, incorporarse

K

keen, 1 muy aficionado
key, 4 clave, fundamental
(Are you) kidding?, 3 (col.) ¿Estás de broma?
knot, 4 nudo, milla marina

L

lad, 1 (col) chico, muchacho
laid back (USA), 1 tranquilo, relajado
land, 1 aterrizar, llegar
landing craft, 1 barcazas de desembarco
launch, 4 botar un barco
lay-out, 4 disposición
leading author, 1 autor destacado
leak, 4 gotear, calarse
lease, 4 alquilar (sobre todo a largo plazo)
liable, 3 propenso
library, 4 biblioteca
lie, 5 mentira
life expectancy, 3 esperanza de vida
lift, 4 levantar
light
travel l., 1 viajar con poco equipaje
lightly, 2 ligeramente
like that, 4 (col.) así
limo/limousine, 2 coche de representación
long
l. established, 1 establecido hace mucho tiempo
l. term, 5 largo plazo
longer, 3 más tiempo
no l., 5 ya no
look
by the look of it, 5 por el aspecto...
l. forward to, 3 esperar con interés
lounge, 2 salón

M

maiden voyage, 4 — el primer viaje de un barco
major, 4 — principal, importante
make
m. up one's mind, 1 — decidirse
mar, 4 — ensombrecer; entristecer
master, 1 — patrón, capitán
m. tape, 2 — cinta máster, c. maestra
maternity ward, 3 — (sala de) maternidad
maze, 2 — laberinto
means, 4 — medios
mend, 5 — reparar
mid-thirties, 5 — treinta y tantos
middle-aged, 2 — de mediana edad
mind
Would you m. if?, 3 — ¿Le importaría que...?
Make up your m., 1 — Decídete
Never mind!, 5 — No importa
minding my own business, 5 — sin meterme con nadie
mine, 4 — mina
misfortune, 3 — desgracia
miss, 2 — perder, no tomar
id., 5 — perderse algo
monthly, 4 — mensual
(dark) mood, 4 — tono triste
mooring, 5 — punto de atraque
most people, 3 — la mayor parte de la gente
mothers-to-be, 3 — futuras madres
move, 4 — cambiar de casa, mudarse
murderer, 2 — asesino
by myself, 5 — yo solo

N

neat (USA), 3 — muy bonito, precioso
neither, 1 — tampoco
network, 1 — red (p. ej., de ferrocarriles)
Never mind!, 5 — No importa
nip downstairs, 4 — baja en un momento
no wonder, 3 — no es extraño que
nonsense, 1 — tonterías
northern, 1 — del norte, septentrional
nothing but, 1 — nada más que
notice, 2 — darse cuenta
now
n. and then, 1 — de vez en cuando
nowadays, 1 — hoy día

O

odd, 1 — extraño
off
to be off (col), 1 — salir
office boy, 1 — botones
old-fashioned, 2 — anticuado
(There's a film) on, 3 — ponen una película
(the) only, 2 — el único
operate, 1 — funcionar
(the) other way round, 2 — al contrario
otherwise, 4 — de otra forma
out
to be out, 1 — estar fuera, haber salido
out of work, 2 — sin trabajo, en paro
outside, 1 — fuera, en el exterior
over 40 years, 4 — más de 40 años
overlay, 2 — superponer
overseas, 2 — extranjero
own
on his o., 3 — solo
own, 3 — poseer
owner, 2 — propietario
oyster, 5 — ostra

P

pack, 5 — hacer las maletas
paddle, 4 — pala (de propulsión)
pain, 4 — dolor
pal, 4 — amigo
paragraph, 4 — párrafo
parking ticket, 3 — multa de aparcamiento
(monthly) part, 4 — fascículo mensual
partnership, 2 — sociedad
path, 2 — camino, sendero
patron, 1 — patrocinador
patronage, 1 — patrocinio
pest, 2 — parásito
pick
p. the mooring, 5 — atracar
p. out, 1 — elegir
pile, 1 — montón
pinstripe, 2 — raya fina (en un traje)
pioneer, 4 — pionero
plate-cover, 2 — cubreplatos
player, 5 — jugador
plot, 1 — argumento
plug in, 1 — enchufar
plum, 4 — ciruela
(There's no) point, 1 — no tiene sentido
Pole, 1 — polaco (sustantivo)
pontoon, 4 — puente flotante
pool together, 2 — reunir
(It's) pretty hot, 1 — hace bastante calor
printer, 1 — impresor
privet, 2 — alheña, ligustro, arbusto
processor, 1 **(word processor)** — procesador (de palabras)

promotion, 5 ascenso
propeller, 4 hélice
publisher, 1 editor
pull up, 2 parar (un coche)
pump, 4 bomba (de agua, p. ej.), bombear
purser, 1 administrador (de un barco, p. ej.)
push around, 3 zarandear
put
p. down to, 4 achacar a algo, explicar(lo)
p. up with, 1 aguantar, soportar

Q

quality, 5 calidad
queries, 1 preguntas

R

rail, 1 ferrocarril
rank, 4 grado, categoría
(at a lower) rate, 3 en menor proporción
rather
r. uniquely, 4 bastante excepcionalmente
(would) r., 2 preferiría
re-cover, 4 volver a tapizar
reach, 3 alcanzar
readable, 1 legible
realise, 4 darse cuenta
receiver, 1 receptor
recollect, 5 recordar
reflect on, 4 considerar
register, 1 llegar a un hotel, inscribirse
regret, 2 lamentar
regular guest, 2 cliente habitual (de un hotel)
regulars, 2 los clientes habituales (de un hotel)
related to, 3 referido a, relacionado con
relaxed, 4 tranquilo, relajado
release, 2 soltar, liberar
relevant, 1 importante, significativo
reliable, 3 seguro, de confianza
remove, 4 quitar, retirar
report, 1 informe
request, 2 pedir, petición
resign, 2 dimitir
rich food, 4 comida muy alimenticia
(get) rid of, 2 librarse de
right
Right you are!, 1 ¡Eso es!
I'll be r. there, 1 Estaré allí ahora mismo
r. through, 1 justo a través de
get r., 1 acertar
r. away, 2 inmediatamente, directamente
ring, 4 llamar por teléfono
rise in fortune, 4 mejorar de fortuna
risk, 1 riesgo
road tax, 1 impuesto de circulación
robbery, 3 robo
rod, 2 zarcillo, caña
rot, 4 descomponerse
round
r. the corner, 1 a la vuelta de la esquina
all year r., 1 todo el año
the other way r., 2 al contrario
row /rau/, 4 pelea, bronca
id. /rou/, 5 remar
rude, 5 incorrecto, mal educado
rug, 5 alfombra
run, 1 dirigir
id., 1 circuito
id., 4 funcionar
trial r., 4 viaje de prueba
(gold) rush, 4 fiebre del oro
ruthless, 4 despiadado

S

sack, 5 (col.) despedir (de un trabajo)
sail, 5 vela
set s., 5 zarpar
salvage, 4 recuperar
same
much the s., 4 muy parecidos
save, 3 ahorrar
id., 4 salvar
say..., 2 digamos...
scrape, 2 rascar
screw propeller, 4 hélice
search, 5 buscar
seaside, 4 costa
seldom, 3 rara vez
sensible, 2 sensato
serially, 4 en serie
set off, 3 salir
(mine) shaft, 4 pozo de mina
shallow, 5 poco profundo
(a fair) share, 1 un buen número
(issue) shares, 5 emitir acciones
she, 4 los barcos son femeninos. Por eso se utiliza *she.*
shift, 1 cambiar
ship, 4 enviar
shocked, 4 conmovido

shoot, 3 disparar
s. a film, 5 rodar una película
shooting club, 3 club de tiro
shout at, 1 gritar a
shrimps, 5 camarones, gambas
single-handed, 4 en solitario, sin ayuda
sister-in-law, 4 cuñada
site engineer, 4 jefe de obra
skill, 5 habilidad
(fishing) smack, 5 barco pesquero
smart, 1 elegante, inteligente
so far as... are concerned, 1 en lo referente a...
somehow, 2 de alguna forma
somewhere, 3 en algún sitio
sort of, 1 (col.) (se usa para interrumpir la conversación mientras se piensa o para suavizar el término que sigue)
sort out, 5 resolver
specifications, 4 condiciones
(in) spite of, 3 a pesar de
spokesman, 2 portavoz
spread, 1 extender
staff, 1 personal
stage, 5 fase, etapa
stand, 3 soportar
stately home, 2 casa-palacio
stay, 5 alojarse
steamer,4 jefe de cabina (en un avión)
step back in time, 4 retrotraerse
stepfather, 5 padrastro
steward, 4 jefe de cabina (en un avión)
stock, 1 almacenar, tener existencias
stone, 2 unidad de peso, eq. 14 lb (más o menos 6,30 kg.)
store, 4 almacén
stow (the sails), 5 guardar las velas, recoger
straight to, 4 directo a
strength, 3 fuerza
stretch, 1 tramo
(it) strikes me as, 3 me parece que
stuck for an idea, 2 sin ideas, «en blanco»
succeed, 4 tener éxito
success, 4 éxito
such a + *adj.* + *sust.*, 5 un + *sust.* + tan + *adj.*
sudden, 4 repentino
sunny, 4 soleado, alegre
sunshine, 4 sol, luz del sol
supportive, 3 que apoya, que ayuda
(be) supposed to, 1 tener que hacer algo
survive, 4 sobrevivir
suspension bridge, 4 puente colgante
switch into, 2 cambiar a

T

tabular, 1 en forma de tabla
take
t. off, 2 despegar
t. over, 1 hacerse cargo de
tape, 2 cinta
taste, 5 gusto, sabor
tax, 1 impuesto
telescope, 1 acercar, ampliar
telly, 3 (col.) televisión
(bad) tempered, 4 malhumorado
term, 3 denominar
(long) term, 5 a largo plazo
that simple, 2 (col.) así de sencillo
(now and) then, 1 de vez en cuando
therefore, 2 por tanto
through, 5 sin embargo
thriller, 1 libro de aventuras, de suspense
through
th. the lunch hour, 2 toda la hora de la comida
throughout
th. the day, 4 todo el día
th. Britain, 4 por toda Gran Bretaña
ticket (parking t.), 3 multa de aparcamiento
tide, 5 marea
tight, 5 justo, apretado
timetable, 1 horario
toddler, 3 niño que está aprendiendo a andar
top
on the t. of, 1 en la parte alta de
sitting at the t., 5 a la cabeza
the t. four, 5 los cuatro primeros
trace, 1 localizar
track, 2 pista
trade, 4 comercio
tramp, 1 vagabundo
transfer, 5 transferencia, traspaso
trap, 5 atrapar
trawl, 5 arrastre
trend-setter, 2 el/lo que fija la moda
trendy, 2 de moda
trial run, 4 viaje de prueba
tripper (day t.), 1 el que va y vuelve en un día
trouble, 3 problema(s)
tube, 1 el metro de Londres
turn
t. round, 5 dar la vuelta
unconventional, 1 diferente, distinto de lo habitual
underneath, 2 debajo
uniquely, 4 excepcionalmente
unless, 3 a menos que
unthinkable, 4 impensable

up
to be up, 1 (col.) levantarse
to be up to, 1 estar haciendo algo, tramando algo
upset, 3 disgustado, enfadado
upwards, 2 hacia arriba

V

vessel, 4 vapor, barco
vine, 2 parra, vid
voyage, 1 viaje por mar

W

wages, 5 salario
wallet, 1 cartera (de dinero)
ward, 3 sala de un hospital
ware, 4 porcelana
warning, 1 advertencia
(colour) wash, 4 pinturas de colores, acuarelas
waste, 2 malgastar, perder
water, 2 regar
way
the w. I've gone about it, 1 como yo le he hecho
the other w. round, 2 al contrario
on the w. up, 5 hacia arriba
no w., 5 de ninguna forma
pay one's w., 5 pagarse los gastos
weakness, 1 debilidad
weather, 1 tiempo atmosférico
well
well-researched, 4 muy estudiado
as well, 5 también
whatever, 2 ¿qué? (insistente)
whereabouts (col.), 1 por donde
whereby, 5 según el cual
wherever, 4 en cualquier sitio (que)
whether, 5 si (optativo, para presentar posibles opciones)
whole
as a w., 4 completo
on the w., 3 en conjunto
widely, 4 ampliamente
I wish I knew...!, 1 ¡Ojalá supiera...!
witness, 4 testigo
woe betide me!, 1 ¡Dios me libre!, o expresiones equivalentes
wonder, 1 preguntarse
word processor, 1 procesador de palabras
work out, 1 calcular
wreck, 1 restos de un naufragio
wreckage, 1 naufragio

Y

yew, 2 tejo

Soluciones a los ejercicios

UNIT 1

Antes del programa

2 **A**—2; **B**—5; **C**—3; **D**—1; **E**—4

3 **A** No, there are many other boats and ships.
B They are travelling to and from Northern Europe.
C A congested area, where all the traffic gathers to pass through a narrow stretch of sea.
D A person who goes and comes back again on the same day.
E The wind.
F They listen to BBC weather reports four times a day, or they get gale warnings.

4 **A**—1; **B**—2; **C**—2; **D**—1; **E**—1; **F**—2; **G**—2

Ejercicios de comprensión sobre los documentales

Cross-Channel ferries
A—2; **B**—1; **C**—3; He's Welsh. He's from Wales.

Durante el programa

A—F; **B**—T; **C**—T; **D**—T

Después del programa

A Oh, isn't he?
B Oh, are you?
C Oh, haven't you?
D Oh, can't they?
E Oh, does he?
F Oh, won't she?

Actividades complementarias

1 **A** No, there isn't.
B Dover Eastern Docks.
C About 1 hour 50 minutes
D £92.40 (ninety-two pounds and forty pence)

2 **I.** **A**—2; **B**—1; **C**—7; **D**—4; **E**—6; **F**—3; **G**—5

II. **A.** Excuse me. Have you got a book called *The Life and Times of Laurence Sterne?* It's by W L Cross.
B Excuse me. Have you got a book called *Psychiatry in Dissent?* It's by Anthony Clare.
C Excuse me. Have you got a book called *The Decline and Fall of the Roman Empire?* It's by Edward Gibbon.
D Excuse me. Have you got a book called *The Greek Islands?* It's by Laurence Durrell.
E Excuse me. Have you got a book called *Alice in Wonderland?* It's by Lewis Carroll.
F Excuse me. Have you got a book called *The Complete Book of Pasta?* It's by Enrica and Vernon Jarratt.
G Excuse me. Have you got a book called *Aunts Aren't Gentlemen?* It's by P G Wodehouse.

UNIT 2

Antes del programa

2 Identificación
A—3; **B**—5; **C**—1; **D**—4; **E**—2
Comprensión
A yes; **B** no; **C** no; **D** yes; **E** yes

3 Definiciones
A glamorous
B guitarist
C commission
D partnership
E influence

Comprensión

A—T; **B**—T; **C**—F; **D**—F

Ejercicios de comprensión sobre los documentales

1 **A**—2; **B**—3

2 Han estado: Hampton Court, Tower of London, Warwick Castle, Windsor Castle.
No han estado pero piensan ir: St Paul's Cathedral, The British Museum, Buckingham Palace

Durante el programa

A—F; **B**—F: **C**—T; **D**—F

Después del programa

1.1. **A** acción a punto de ocurrir
B previsión/suposición
C intención en el pasado
D intención
E convenio
F previsión

1.2. **A** I'm playing tennis with Harry this evening.
B She's going to buy him a radio for his birthday.
C The sun will rise at 05.00 hrs tomorrow.
D I was going to go to bed early last night.

E He's not phoning me about his visit. He's going to write to me next week instead.

1.3. **A** I haven't phoned her yet, but I will.
B I haven't read anything by Dickens yet, but I will.
C I haven't learnt to drive yet, but I will.
D I haven't listened to that record yet, but I will.
E I haven't bought a new shirt yet, but I will.
F I haven't been to that new restaurant yet, but I will.

Actividades complementarias

1 1—**E**; 2—**G**; 3—**D**; 4—**B**; 5—**H**; 6—**A**; 7—**F**; 8—**C**
2 Billy: I'm going to a pop concert next Saturday.
Richard: Who are you going to see?
Billy: Jane's coming with me.
Billy: I'll meet you outside the concert hall.

UNIT 3

Antes del programa

1 **A**—2; **B**—5; **C**—1; **D**—4; **E**—3

2 Definiciones
A life expectancy
B population
C mothers-to-be
D estimate

Comprensión
A—F; **B**—T; **C**—F; **D**—T

3 **A** derailments, closedowns, and accidents
B No, it's illegal.
C about four million

Ejercicios de comprensión sobre los documentales

A—F; **B**—F; **C**—T

Durante el programa

A—1; **B**—2; **C**—1; **D**—1

Después del programa

2.1. **A** I'll close the window.
B I know, we'll go to Spain!
C We're going to go to Italy for our holiday next year.
D I'll carry that for you.

3.1. **Waiter:** Excuse me, are you ready to order yet?
You: Yes, please. I'll have (tomato soup) followed by (roast chicken). What about you, John?
John: Oh, I'll have the same, please.
Waiter: And would you like a dessert?
You: Yes, please. I'll have (ice cream).
John: No, thanks — but I'll have a cup of coffee if that's possible.

Actividades complementarias

1 **A** Bad
B Good
C Bad
D Bad

2 **A** Yes; **B** No; **C** 80 p

UNIT 4

Antes del programa

1 **A**—4; **B**—2; **C**—5; **D**—3; **E**—1
2 **A**—3; **B**—2; **C**—3; **D**—2
3 Definiciones
A—4; **B**—5; **C**—2; **D**—1; **E**—3

Ejercicios de comprensión sobre los documentales

1 **A**—F; **B**—F; **C**—T; **D**—F
2 **A** I wonder if you could pass me the salt, please.
B I wonder if you could tell me the time, please.
C I wonder if you could show me the way to the police station, please.
D I wonder if you could lend me your newspaper, please.
E I wonder if you could explain that to me, please.

Después del programa

1.1. **A** Ted se refiere a una acción ocurrida en un período de tiempo que incluye el presente *(today)*.
B Corinne se refiere a una acción ocurrida en un momento específico del pasado *(yesterday)*.
C Ted se refiere a un período de tiempo que incluye el presente *(this week)*.
D Sarah habla de un momento específico del pasado *(last week)*.
E Billy se refiere a un período de tiempo que incluye el presente *(ever)*.
F Sarah se refiere a un momento específico del pasado *(when I was at university)*.

1.2. **A** saw
B have written
C Have you ever been, went, had
D haven't been, went, was
E I've just met, didn't recognise

Actividades complementarias

A Great Britain, France
B 53
C Mary Horsley
D the *Great Eastern*

UNIT 5

Antes del programa

2 **A**—F; **B**—F; **C**—T; **D**—F; **E**—T
3 **A**—4; **B**—3; **C**—5; **D**—7; **E**—6; **F**—1; **G**—2

Ejercicios de comprensión sobre los documentales

Whitstable Oysters
A—No; **B**—Yes; **C**—Yes; **D**—No

A They cost £10 a thousand.
B They cost £1 a dozen.
C They cost 30p a half dozen.
D They cost 50p a kilo.
E They cost £1.50 a pound.
F They cost £3 a hundred.

Durante el programa

A—2; **B**—1; **C**—2; **D**—1

Después del programa

1.1. **A** I often used to go to the cinema when I was younger.
B She used to be a famous pop star when she was in her twenties.
C He used to be a first-class footballer.

2.1. **A** «You've got beautiful eyes.»
B «Getting married is the best thing I ever did.»

2.2. Jane said (that) she'd never been to Africa before, but she hoped to go soon. Her boyfriend was planning to take her on a long holiday, when he could afford it. She wasn't working any more. She had lost her job, and couldn't find another one. So they hadn't got very much money. She would probably find another job soon—and then they could start thinking about that holiday in Africa!

4.1. **A** early twenties
B late thirties
C mid-fifties
D early sixties
E late twenties

5 **A** There's nothing worse than having nothing to do.
B There's nothing worse than having toothache.
C There's nothing worse than seeing a really bad film.
D There's nothing worse than having a freezing bedroom.
E There's nothing worse than being caught in the rain and having wet clothes.

Actividades complementarias

1 Problems:
1) long-term contracts
2) high wages

Solutions:

1) They got rid of players with high wages and long-term contracts.
2) They had a new Board of Directors (new management).
3) They organised a group of people (a consortium) to pay the debts the club owed.
4) They got a good, new team manager: Terry Cooper.

2

Errores:	Debería decir:
Pritchett	Pritchard
Scotland	Cardiff (Wales)
married	single
love films	not a great film fan
Steve Wonder	favourite singer, not actor (star)
Clint Eastwood	favourite actor (star)
never watch television	watches television (Dallas, etc.)
give up football	promotion this season
car mechanic	manager of a sports shop

Checkpoint 1

1 **A**—1; **B**—2; **C**—first 2, then 1
2 **A** haven't seen
B didn't see
C used to see
D I've seen
E used to be

3 **A** John said (that) he was going home.
B She said (that) she would see him soon.
C He said (that) he'd bought a new car.
D She said (that) she was afraid she couldn't do it.
E She explained (that) she didn't have any money.

4 **A** American
B British
C American
D American

FOLLOW THROUGH es el nuevo curso multimedia de la BBC para estudiantes de inglés a nivel intermedio. Para seguirlo con éxito conviene poseer unos conocimientos equivalentes al Nivel Umbral del Consejo de Europa, tanto en el plano escrito como en el oral. En ese sentido se puede decir que viene a ser la continuación de FOLLOW ME, el curso de inglés de la BBC para alumnos principiantes.

FOLLOW THROUGH ofrece tres tipos bien diferenciados de material:

1. La trama central del curso, que nos relata las aventuras diarias de las distintas personas que trabajan en un programa de televisión de ese mismo nombre. En este bloque de material se presentan las dificultades más características en el estudiante de inglés de este nivel, con profusión de ejemplos en diferentes registros lingüísticos.

2. La serie de aventuras Conundrum, película de detectives en quince episodios en la que se refuerzan las dificultades estudiadas y se ofrecen nuevos ejemplos y situaciones.

3. Dos documentales, grabados en directo, sobre temas de interés general que permitirán al alumno familiarizarse con el inglés tal y como realmente se habla.

La serie se compone de tres libros, con los guiones de los quince episodios del curso, explicaciones y ejercicios suplementarios. Al final de cada uno de ellos se incluye una pequeña prueba de evaluación y los resultados de los ejercicios propuestos. Acompaña a cada libro un audiocasete con ejercicios orales y grabaciones complementarias de sumo interés y un videocasete con los cinco episodios correspondientes.

FOLLOW THROUGH interesará especialmente a aquellos estudiantes de inglés que hayan cubierto con éxito un curso elemental y para quienes, habiendo alcanzado anteriormente niveles de inglés iguales o superiores, precisen sistematizar y poner al día sus conocimientos, especialmente en el plano oral.

Omni Vox
Alhambra
Idiomas